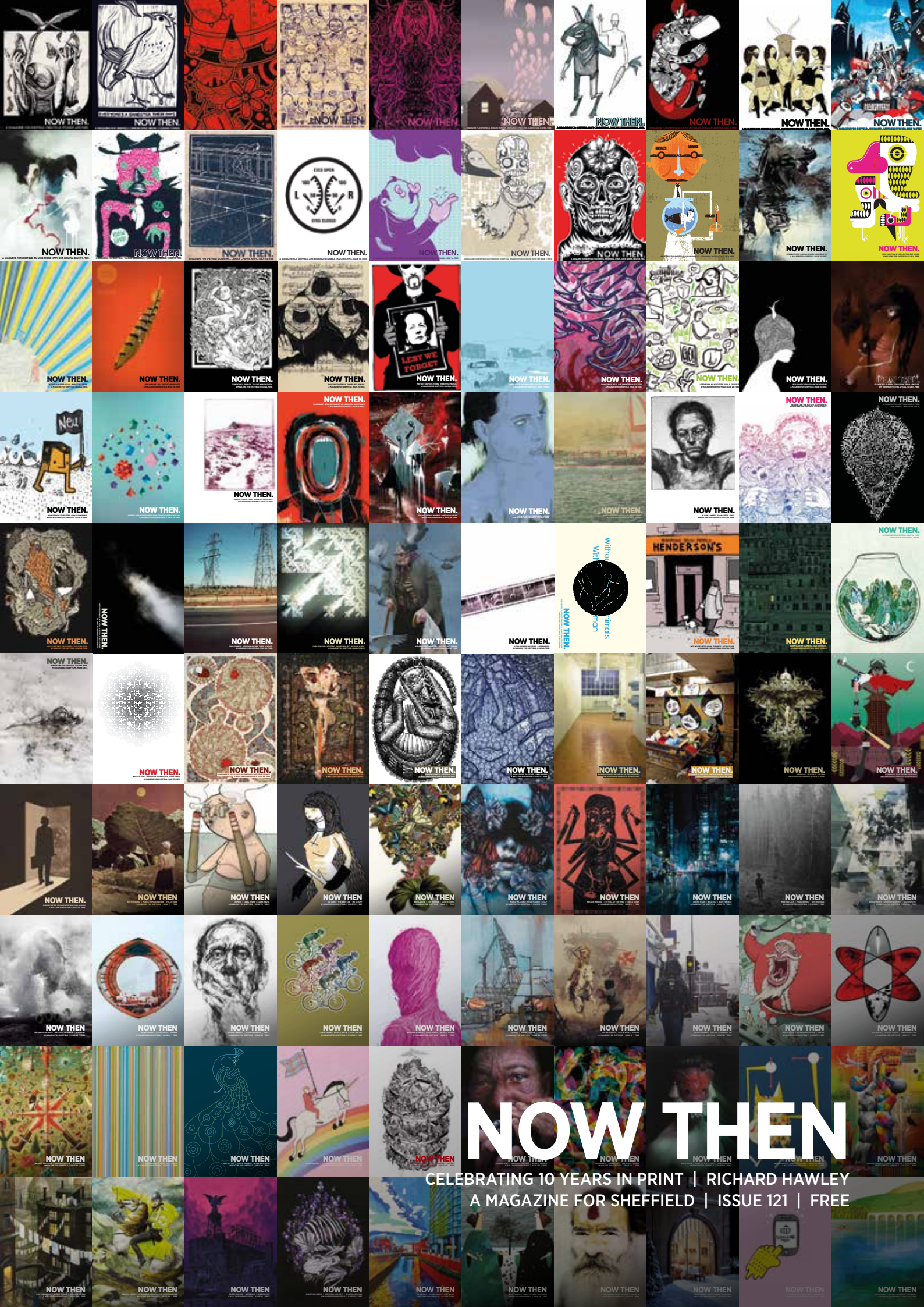




NOW THEN

CELEBRATING 10 YEARS IN PRINT | RICHARD HAWLEY
A MAGAZINE FOR SHEFFIELD | ISSUE 121 | FREE

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THANK YOU

TO ALL THE WRITERS, INDEPENDENT
TRADERS, COMMUNITY GROUPS,
PROMOTERS, MUSICIANS, ARTISTS,
CAMPAIGNERS, MOVERS, SHAKERS
AND DOERS WHO HAVE SUPPORTED
NOW THEN SINCE WE PUBLISHED
OUR FIRST ISSUE IN APRIL 2008.

IT'S BEEN A PLEASURE.

HERE'S TO 10 MORE YEARS...



NOW THEN IS A FREE MAGAZINE PUBLISHED IN SHEFFIELD, SUPPORTING INDEPENDENCE IN ART, TRADE AND CITIZEN JOURNALISM. LOCAL PEOPLE ARE ENCOURAGED TO CONTRIBUTE TO NOW THEN AND EACH ISSUE IS BUILT AROUND ARTWORK FROM A DIFFERENT FEATURED ARTIST.

NOW THEN IS ALL ABOUT SUPPORTING THE THINGS THAT MAKE A COMMUNITY WHAT IT IS - CREATIVITY, COLLABORATION AND CONSCIENCE. IF YOU HAVE SOMETHING TO SAY, GET IN TOUCH.

OPUS INDEPENDENTS IS A NOT-FOR-PROFIT, INDEPENDENT ORGANISATION WORKING IN CULTURE, POLITICS AND THE ARTS TO ENCOURAGE AND SUPPORT PARTICIPATION, ACTIVISM AND CREATIVITY. AS WELL AS NOW THEN, PROJECTS RUN BY OPUS INCLUDE WORDLIFE, FESTIVAL OF DEBATE, OPUS DISTRIBUTION AND THE NOW THEN DISCOUNTS APP.

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“Every city needs a strong and balanced media voice, one that is willing to challenge complacency, average thinking and vested interest. In Sheffield, we are fortunate because we have Now Then irrigating fresh thinking with fresh visioning each month throughout the city. A cultural yardstick, Now Then takes no prisoners in its analysis and advocacy. Every city should have one!”

Deborah Egan, DINA

EDITORIAL

As you may have gathered, this month marks ten years of Now Then. The previous double page spread is our attempt to say thanks to every writer, artist and advertiser who has supported the magazine since day one. The list is massive, so to anyone we have neglected to include, and to those we have included, please know that your involvement has been absolutely vital. Thank you.

Opus, the company that publishes Now Then, is also celebrating its tenth year, so throughout 2018 we are planning ten special things to mark the occasion. The first is this bumper issue you're holding in your hands, and the second is the Now Then 10 cocktail launching next month at Public bar. Read more about this on page 28 and stay tuned throughout the year.

You can read about some of the other things Opus is planning on page 14. We're really excited about 2018. The world feels smaller by the minute, so it's often tempting to think we're on a downward trajectory as a species. Maybe we are, but hopefully all the great stuff we cram into these pages shows that there is still hope.

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Now Then exists to support the many communities of Sheffield, so we welcome local people to get involved in writing and producing the magazine.

If you are a writer, please read our guide for new contributors - nowthenmagazine.com/sheffield/get-involved - and then contact the editor on sam@weareopus.org.

If you are a poet or prose writer, contact joe@weareopus.org.

If you are a local trader interested in advertising in Now Then, contact jimmy@weareopus.org.

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LOCALCHECK

NOW TEN!

Remember 2008? The biggest economic crash of our time hit us the same year as this magazine. Yes, it's Now Then's tenth birthday. In the small but beautifully-formed world of Sheffield, this publication has been making waves for a decade.

Every previous issue of Now Then is online, so it's easy to look back. The first issue arrived with attitude, with a manifesto: "Unfiltered by government or corporate sources." The strange, hallucinogenic street art of Phlegm beautified that first magazine. A series of intelligent essays covered topics from Freedom of Information to Palestine. There were adverts for Harland Cafe when it was still called Cafe Euro, and Rare and Racy when it still was. A spliff-covered cartoon cake by Phlegm lit up the tenth anniversary of Golden Harvest head shop. Happy

have done just that. Putting your words or art into print is a big deal. It doesn't always come easily, but it feels more permanent than tossing something into the flotsam and jetsam of the social media stream. A write-up can make someone well-known locally, and perhaps further afield, not just "famous for a few years based on nowt apart from stripping down to your kegs in Big Brother" (quoting issue one again). In fact, Sheffield doesn't do 'locally famous', and that's good. There are no socialite party pages in the local press, parading pictures of pampered parasitic wannabes. We don't care to over-hype the landed, lauded or lorded.

Sheffield is a humble but shrewd city, and like everywhere, there are multiple networks. In that first issue of Now Then, lecturer Tom Stafford described social network analysis and the

"SHEFFIELD IS A HUMBLE BUT SHREWD CITY"

days. Where are they now? Well actually, Golden Harvest flitted to Abbeydale Road, away from city centre prices and planning hassles.

Now Then isn't afraid to be critical. Writers in the first issue took a swipe at things like Sheffield "pissed on by money-hungry property developers". How far we've come since 2008. They criticised motorists, arms manufacturers and academy schools with the subtitle, 'A few reasons why businessmen with agendas shouldn't be in charge'. Another article scoffed at government counting of rough sleepers, which reported only 11 in the whole city, when a Salvation Army manager could name over 50.

Above all, Now Then stands for what's best about Sheffield – the independent creativity of the people. It offers an invitation to get involved, and over the last ten years hundreds of people

discovery that society is really arranged in 'small worlds'. Don't imagine there's a bigger world out there, in which the rich and famous are somehow different. They're not. Power often doesn't improve people. On the contrary, they can become a Trump.

We've got the power to speak. Got something to say, to show, to question? Why not get into Now Then? It encourages participation, activism and creativity – and it makes the small world of Sheffield media richer, deeper and more exciting.

Hosted by Alt-Sheff

alt-sheff.org

SHEFFIELD ENVIRONMENT WEEKS

Apr-Jun | Various Locations

Talks, walks, activities and lots of fun are available, as the good people of Sheffield throw themselves outdoors and get stuck into the environment, especially during the sunnier months. From urban agriculture to wildlife conservation, there's a whole programme of events. See the timetable on the website. sheffieldenvironment.org

WORK NOT CHARITY

Until Tue 17 Apr | 11am-3pm | The Art House, S1 4HJ

Who knew that Sheffield had a home and retraining workplace for disabled veterans called Painted Fabrics, from the First World War until the late 1950s? This exhibition, inspired by Painted Fabrics, is open Monday to Saturday, with a café on site. It's part of a Workers' Educational Association (WEA) project. arthousesheffield.co.uk



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Caroline, Sheffield, 2018

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COUNCIL AXE

THE PARTY WHIP: KEEPING THE PACK TOGETHER

Some people don't understand the hunt. The thrill of pursuit. Tracking where the hounds are going, whipping the stray ones back into the pack. I'm writing, of course, about council politics.

Recently, there have been stories about councillors in Sheffield not standing up for their constituents. This is nothing new. It's known in the trade as the Crisis of Representation: when a councillor won't speak out in public or vote against their party, even when they and their constituents want to. They've been whipped.

The term 'party whipping' comes from the 'whipping in' of hounds by the horseriding gentry on a fox hunt. Aside from Theresa May's cabinet, the horseriding gentry doesn't play much of a role in politics now. The practice of whipping, however, remains. The party leader bestrides their snorting mount and corrals wandering dogs into the pack. The threat of being excluded from influence, power and status within a close-knit party group is enough to challenge all but the hardiest of hounds.

ing about people being incinerated for 'behaving in a foxy manner' or 'looking bunny'. The councillor says they will raise it at an internal party meeting, but in public just repeats the party line: 'The city needs killer robots to enforce pest control.' The good citizens are shocked. The councillor has been whipped. There is no public representation.

A Council vote is then called on whether to get rid of DeathCorp. Two-thirds of the ruling group back it, but one-third aren't sure. Let's say all other parties oppose the contract with DeathCorp. In an open discussion, the smaller parties could set out their case, persuade the one-third of the ruling group to vote with them, and push DeathCorp out. But with party whipping, the open discussion and free vote doesn't happen. The one-third follows the party line and the Council votes in favour of killer robots.

Democracy is on shaky ground here. The citizens of Sheffield might suspect that they are regarded more as pests than people.

As much as the party hunt is an enjoyable spectacle in council

"WITH PARTY WHIPPING, THE OPEN DISCUSSION AND FREE VOTE DOESN'T HAPPEN"

If any become too disobedient, they are humanely put down.

Labour and Lib Dem hounds are rarely allowed to wander far from the pack. Underneath that liberal clothing lurks jodhpurs and polo shirts. The UKIP pack doesn't whip and runs in small feral groups, with hounds often going stray. Strays are known as 'independents', though these mongrels may join another pack if their scent fits. The Greens also shun the whip, scampering about chasing butterflies and falling leaves. As the packs of Labour and Lib Dems move around the Council chamber like well-oiled killing machines, it's always nice to see the hounds of the UKIPs and Greens meandering over the tables and doing their business on the Lord Mayor's seat.

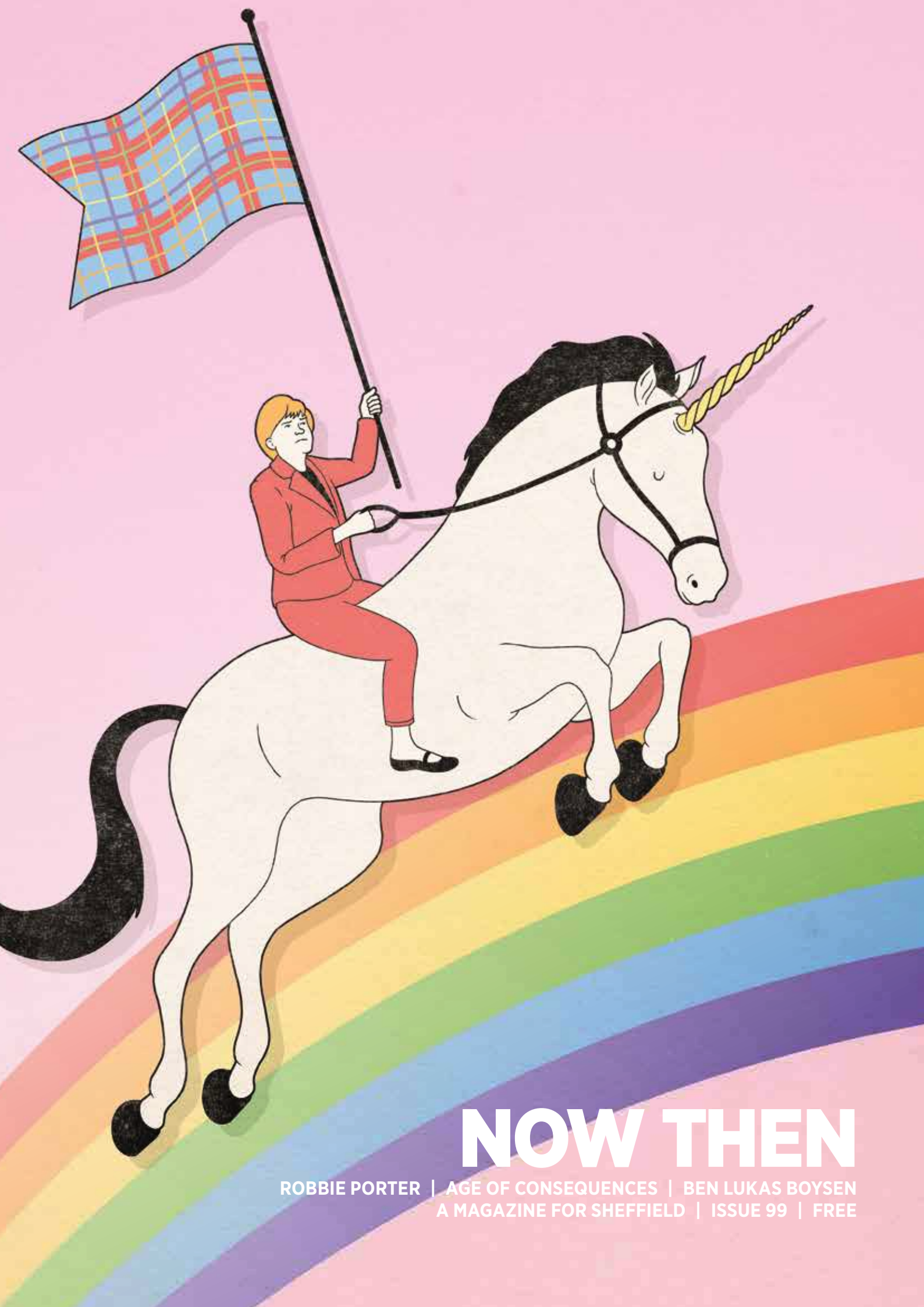
As a keen observer of the hunt, it's tempting to ask what the problem is. Whipping keeps a party disciplined and on-message. To see the issue clearly, let's examine a completely hypothetical example that bears no relation to any current situation.

Let's say Sheffield City Council enters into a 25-year contract with DeathCorp to control pests. DeathCorp wants to wipe out the pests quickly with killer robots, so it can relax for the rest of the contract, but the killer robots are a bit careless and occasionally vapourise people. Local residents go to their councillor, complain-

politics, tradition needs to change. There are other ways to keep the pack together, such as talk and reflection as a party group. More power could be given to council committees, where party politics matters less and finding solutions matters more. The freedom to openly disagree is something that all political groups should work towards. Without that, we cannot be confident that democracy is being done. It's time to drop the whip.

Council Axe





NOW THEN

ROBBIE PORTER | AGE OF CONSEQUENCES | BEN LUKAS BOYSEN
A MAGAZINE FOR SHEFFIELD | ISSUE 99 | FREE

CITIZEN SLACK

ONE-MAN TRANSPARENCY CAMPAIGN

Nigel Slack is an active citizen. He asks questions of Sheffield City Council and pokes his nose into public policy. Not that he's writing repeated letters about the 84 bus missing its 13:54 departure for the second time this month. He's more interested in finding out how the Council's multi-billion pound budget is spent, under what conditions, and for whose profit. The motive for all his work is summed up in the title of his blog: The Public Interest.

Now Then last spoke to Nigel in 2014, near the start of his adventures at Town Hall. As he represents a great deal of what this magazine is about, we wanted to catch up with him to find out what, if anything, has changed.

When we met, he'd recently persuaded the Sheffield City Partnership Board – one of the many decision-making bodies in the city which Nigel scrutinises, but which most of us have never heard of – to take evidence on Sheffield's heritage economy. Perhaps, his thinking goes, if city leaders can be persuaded of the financial case for heritage, we might see better planning decisions being made.

servant, tell a councillor that they "wouldn't be able to cope" if they were given all the information relating to a decision in their brief. What does it say about our city that our elected representatives aren't being given all the information about crucial policy decisions?

If less information is forthcoming than ever, says Slack, at least he knows he's looking in the right place. The greater the resistance, he calculates, the bigger the problem. For example, the infamous Streets Ahead highways contract. Nigel requested details over and over when the contract was first signed in 2012. The released version was so redacted that it was 'almost useless' when it came to answering key questions about the contract – questions which have subsequently done so much to undermine politics in Sheffield.

Nigel is also an invaluable resource for those wishing to understand and report on Sheffield. I've written a number of articles for Now Then, on subjects ranging from tax to street trees. Each one has started with a conversation with Nigel and he regularly advises other interested citizens.

"THE GREATER THE RESISTANCE, THE BIGGER THE PROBLEM"

Perhaps, because speaking to Nigel four years on, it's clear he thinks the Council has become less open and less engaged, not more. "It's very difficult to get honest and complete information regarding an awful lot of stuff." He says there's a real 'bunker mentality' at Town Hall.

While acknowledging the constraints of austerity, Nigel argues there's a real democratic deficit at Sheffield City Council. It has taken 12 months to respond to his complaints about councillors. The recent consultation for the Gleadless Valley Masterplan happened after it was published, and anyone familiar with the consultation exercises carried out under the Streets Ahead contract with regards to the city's street trees will be similarly cynical about this Council's exercises in engagement.

Nigel points out that the Democratic Engagement Department has 11 members of staff, as opposed to 84 councillors, while the Press and Communications team feels increasingly like a partisan propaganda unit, loyally fighting the Council's corner and frequently putting out statements itself, instead of elected representatives doing so. He's currently trying to get figures and budgets for both departments.

Slack is also a useful pair of eyes and ears around Town Hall. He recently overheard a council officer, a local government civil

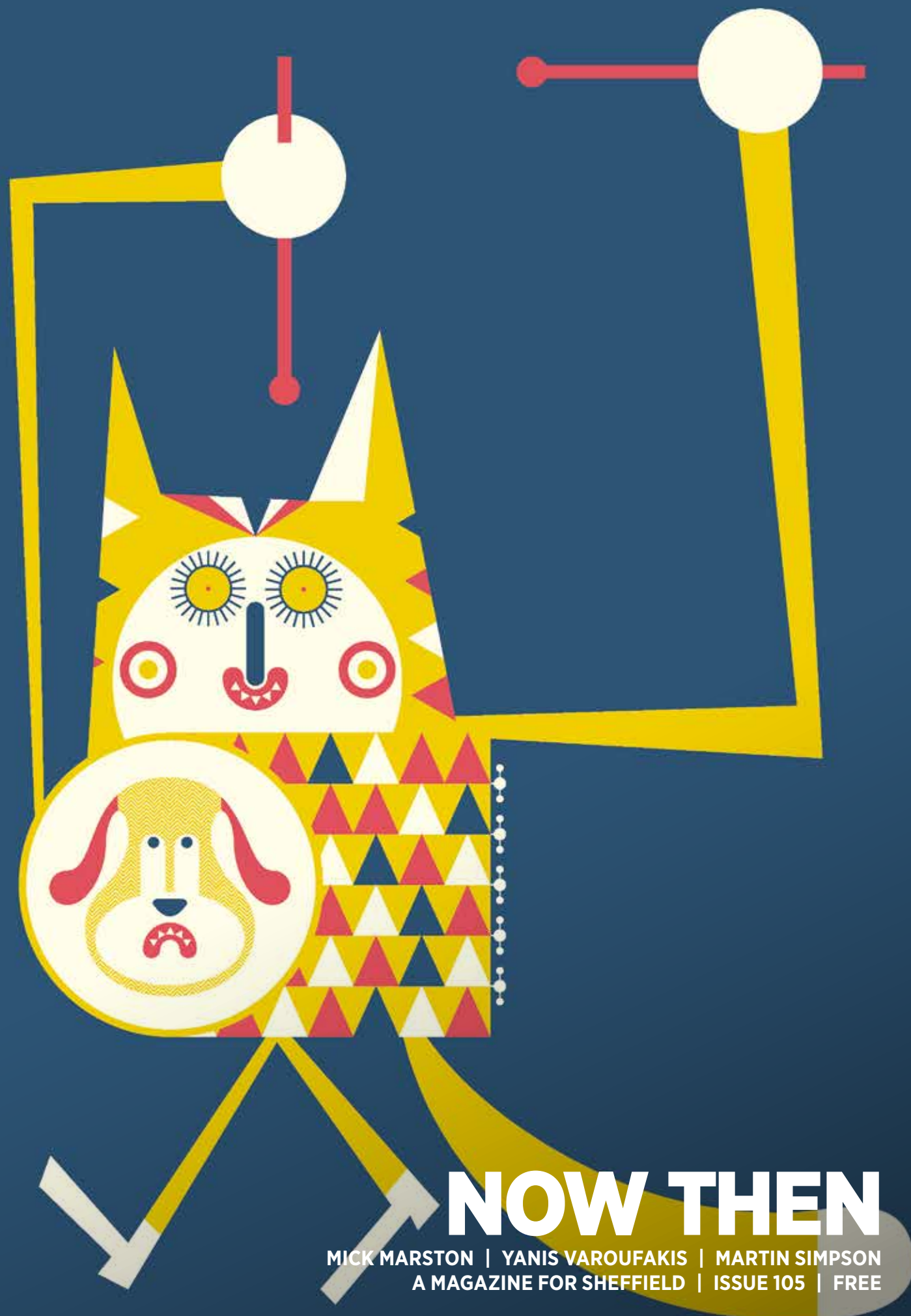
His 12-month stint presenting Talking Sheffield on Sheffield Live! TV has recently finished, but for a whole year, entirely voluntarily, he brought informed and important discussion into Sheffield households on a weekly basis. He's also just started his first adult education course, on 'Power To The People & Devolution', with Sheffield For Democracy and the Workers' Education Association.

Nigel is a one-man transparency campaign. In the face of diminished Council resources and increasingly poor decision-making by our city's leaders, his work is not only an invaluable resource, but a real source of hope for those of us who refuse to believe that Sheffield's current leadership is the best this city has to offer.

Please support Nigel's vital work by visiting his blog below and checking out the donations page.

Laurence Peacock

thepublicinterestsheffield.blogspot.co.uk
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Ratcliffe & Newman, 2011

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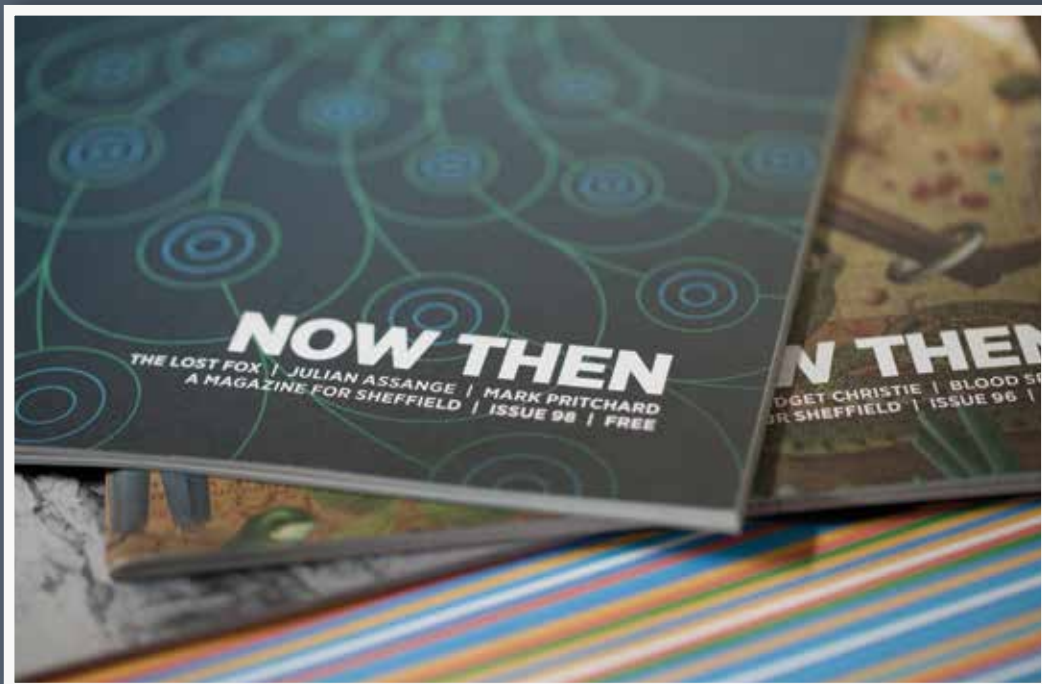
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NOW THEN 10

A DECADE IN PRINT

This issue is a special one for the team behind Now Then. It marks ten years of producing a participatory, content-led, value-driven print magazine for Sheffield. A 121-issue, month-in-month-out, come-rain-come-shine slog for the love of it – and we do love it. There is nothing like this magazine being published and freely distributed anywhere else in the UK. It feels important to be making it here in this city, for the people who live here.

Looking back, 2008 feels like a year in which a lot of good stuff was forged – perhaps in desperation, or as the product of naive idealism, but forged nevertheless. Perhaps in response to the banking crisis and the financial crash, but also in response to a wider and deeper frustration with the continued roll-out of neoliberal social and economic policies – an agenda which, at the time of Now Then's inception, had been pursued indiscriminately for over 20 years against the most vulnerable in our society, without question, recourse or resistance from the establishment.

If you doubt that there is a systemic, ideological root to austerity, to privatisation, to global economics, the mass media and the corporate monoculture, then I encourage you wholeheartedly to explore that doubt as deeply as you can. Follow the money and find the beneficiaries.

Opus, the not-for-profit social enterprise which produces Now

Then, Festival of Debate, Wordlife, Opus Distribution and many other projects, is also ten years old this year. What binds our projects and the small team behind them is a sense that – through working together to create mechanisms which challenge dominant narratives, provide opportunities for participation and expression – we can have a positive impact on the city, and the world, we live in. Problems do not exist in isolation and one of the few ways of engaging with the root causes of social, economic, political and environmental issues is by galvanising, informing and empowering those who are most severely affected by them. That's everyone likely to be reading this magazine – the 99%.

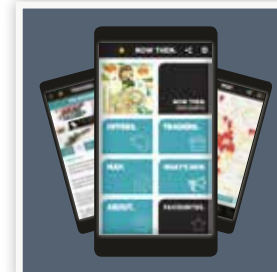
That said, we won't be resting on our laurels this year. We are planning ten special things to celebrate ten years of Now Then and Opus – this magazine and the Now Then cocktail at Public (see page 28) being two of these – but here's a snapshot of what else we've got in the pipeline at Opus, as well as some nice words about the magazine from writers, collaborators and partners in crime.

As ever, we welcome and indeed very much require your involvement, your support and your direction. Get in touch if you want to pitch in.

James Lock, Managing Director at Opus

NOW THEN APP

v2.0 Coming Soon...



We launched the Now Then Discounts App in September 2014 with the dual aims of encouraging people in Sheffield to spend their money with independent traders and promoting the unique contribution these businesses make to the city we love.

Since then, almost 25,000 people have downloaded the App for Android and iOS devices. We have added some additional features, but nothing which changed the core functionality of locating traders, viewing their vital statistics, and browsing exclusive offers and discounts.

This year it's all change with the App. Over summer we are re-launching it as simply the Now Then App. It will still include profiles for indie traders and associated discounts, as well as some features we're not ready to share just yet, but on top of that we will be adding regular magazine content.

We certainly don't plan to stop printing Now Then any time soon, but we live in an increasingly digital world and it's about time we caught up with that. Stay tuned for updates in the coming months.

FRIENDS OF OPUS

weareopus.org



It has always been a core aim for Opus that everything we do remains as affordable as possible, so as to make it accessible to largest proportion of Sheffield residents. The magazine you are holding is free, as is the Now Then app, and the price of our events is always as low as we can make it.

The challenge with making a social enterprise like Opus sustainable is that lofty values don't pay the bills. Equally, of course, our beliefs, as individuals and as a company which tries to trade as ethically as it can, are non-negotiable.

With some funding from Arts Council England, in 2018 and 2019 we are looking into the viability of a Friends of Opus scheme. At the moment it's not much more than a name, but we have some ideas around how we can involve local people more closely in the work we do. Paying a small membership fee might also give you access to monthly freebies, discounts at our events and more. If you've got ideas, we're all ears – **friends@weareopus.org**.

FESTIVAL OF DEBATE

festivalofdebate.com



Our world is rapidly changing and often it feels like we are excluded from decisions on the big topics that really matter. We started Festival of Debate as a way of starting the conversation about these topics in Sheffield.

As you may be aware if you picked up last month's mag or one of the brochures about town, Festival of Debate is due to launch on 18 April with a talk from ex-Greek Finance Minister, Yanis Varoufakis. It's also our pleasure to have the largest keynote programme in our four-year history, featuring Ed Miliband, Reni Eddo-Lodge, Polly Toynbee & David Walker, Helen Pankhurst, Francesca Martinez, Ruby Tandoh and many more.

But we don't want you to forget that we are hosting almost 80 events through to 29 June in collaboration with many partner organisations across the city. We will be picking out some of these in the May and June issues, but we recommend visiting the website for the full low-down. Around half of the events are completely free to attend and the topics and event formats are wide-ranging.

WORDLIFE

wordlife.co.uk



Wordlife is the literature arm of Opus, running regular events and workshops across Yorkshire, as well as exploring the frontiers of digital publishing through bespoke projects and commissions – all with the aim of making literature, in particular poetry, more accessible.

We've got a crowded schedule of events in Sheffield, Leeds and Bolton for the rest of the year, alongside a handful of digital literature projects coming to fruition for 2018. This month we're launching Writing Bolton (writingbolton.com), a digital literature map project in collaboration with the University of Bolton. We're also about to complete our first international project, having co-commissioned six poem-films from writers and filmmakers from Croatia, South Africa, Trinidad & Tobago, Canada, Bangladesh and the UK. These will be premiered at festivals across the world from the end of April and made freely available online in December. We're also undertaking an Arts Council funded grant to explore how augmented reality and poetry might sit together. Our experiments with AR will be featured in this very magazine later in 2018.



NOW THEN IS IMPORTANT FOR SHEFFIELD BECAUSE...

"...it is both useful and beautiful. Useful as a beacon of intelligence and agency. Beautiful as a directory of art and culture. Or vice versa if you prefer. Either way, a unique and wonderful contribution to our city." **Neil McSweeney, musician**

"...it discusses ideas and issues and supports the real independent people of the city." **Felicity Hoy, Inner City Weddings and Events**

"...even though for human values to be realised they must be lived and shared, sometimes it's a bloody good idea to write about them too." **Gareth Roberts, Regather Cooperative**

"...it's the Henderson's Relish of our shared community life - sweet, spicy and vibrantly local." **Simon Duffy, Centre for Welfare Reform**

"...words build connections, making communities stronger, feeding our knowledge, sharing what is important about our city, nurturing the body and soul." **Ros Ayres, Now Then Food Editor**

"...the city would be much less of a rich cultural environment without its positive and supportive work for the community." **Steve Rimmer, Tickets For Good**

"...it captures the city's current creativity and happenings in the best format possible [...] with genuine delight and independence." **Akeem Balogun, Now Then music writer**

"...it enables independent voices from diverse sectors to have a voice that they normally wouldn't have. Quirky, independent perspectives have a platform to be comfortable in their non-conformity." **Shahida Siddique, Faithstar**

"...it's a breath of fresh air, something willing to celebrate Sheffield [...] whilst not being afraid of shining a light on things that are unfair, unequal or simply morally wrong - but always optimistic and uplifting." **Colin Havard, Community Development Co-ordinator**

"...it's an inimitable catalogue of what's cool, what's now and what's Sheffield." **River Ferris, Sheffield Doc/Fest**

"...it plays an active role in the cultural scene of our city, showcasing the talent, news and creative ongoing, while providing opportunities and support for artists and writers to grow and share their work." **Jane Shields, Sheffield Creative Guild**

"...it inspires people to become actively involved in Sheffield society and be proud of the city we live in." **Lyndsey McLellan, ASSIST**

"...it always has something of interest to say about what is happening in Sheffield - and from a different perspective from the press and broadcast media." **Vicky Seddon, Sheffield For Democracy**

"...it's free - though it's hard to believe that when you see the professionalism of the magazine and its content. And what a brilliant name." **Sue Morton, Abbeydale Brewery**

"...without it we would have no free and independent voice or platform for the arts, culture and politics locally. To survive ten years in itself is a miracle in the industry they are in and a credit to the team." **Adele Bailey, Bailey of Sheffield**

"...it has led the way among local media in championing the major issue of fairness and the challenge of how to make our city the fairest in the country." **Prof Alan Walker, Making Sheffield Fairer Campaign**

"...to me Now Then has always felt like the good things a business, a network, and a community should be, and it feels like journalism done right." **Chella Quint, Now Then writer**

"...it offers the community an independent magazine where culture and creativity can meet through thought-provoking pieces, local art and political dialogue. It is for the people, by the people, which is what makes Now Then special." **Annalisa Toccara, Our Mel**

"...it gives a really well-designed platform showcasing a range of emerging talent." **Maddy Desforges, Voluntary Action Sheffield**

"...it makes Sheffield think." **Mark Hobson, Corporation**

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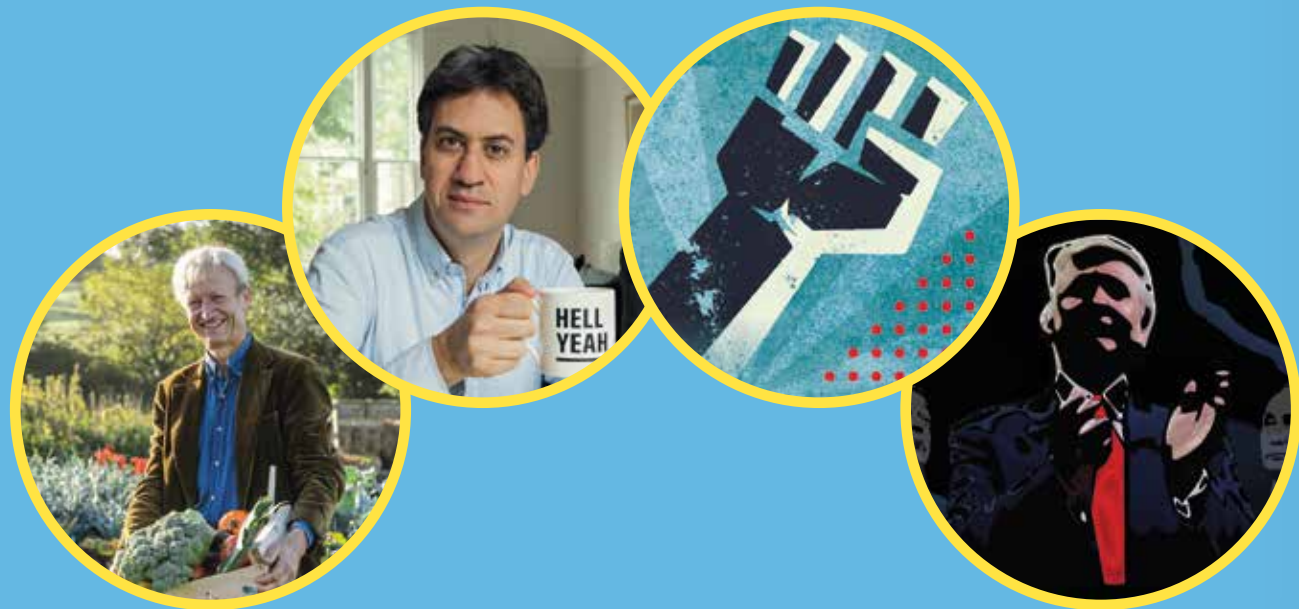
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Tapton Hall

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FESTIVAL OF DEBATE

THE DEBATE CONTINUES

At the time of writing, the Festival of Debate is five weeks away. Tickets are flying out already for the 75+ events in the programme, indicating that people in Sheffield are eager to find out more about the economic, environmental, political and social issues we collectively face.

For those of you who enjoy a locally-made ale, this year we'll be collaborating with Abbeydale Brewery on a festival beer called Agent of Change, so keep an eye out for it in all good pubs near you.

Our hope for this year's Festival of Debate is that through talking, listening and, most importantly, empathising with one another, we can collectively begin to shape our own horizons and learn more about how, as individuals and as groups, we can improve the world we live in.

Depending on who you talk to and the issues you're discussing, the future can look bleak, but don't ever forget that change is the only constant, and that effecting change is one of the unique privileges of being human and being alive in the present.

Carry hope in your fists, Sheffield. Let's lead the way this year and show the rest of the UK how it's done.



See the full Festival of Debate 2018 programme at festivalofdebate.com.

“CARRY HOPE IN YOUR FISTS, SHEFFIELD”

MATT ABBOTT: TWO LITTLE DUCKS

Fri 20 April | 7:30-10pm | Theatre Deli | £10

Exploring the reasons behind the working-class Leave vote, whilst exposing the harsh realities of the Calais Jungle refugee camp, this is a vital and visceral spoken word show for the masses. Using poetic flair and observational storytelling, it's an engaging and accessible production from one of the UK's rising stars.



THE MAYORAL ELECTION: DEVOLUTION OR GOVERNMENT DICTAT?

Tue 24 April | 7-9pm | Quaker Meeting House | Free
In association with Sheffield For Democracy

In May, Sheffield City Region will elect a mayor, and Sheffield For Democracy is hosting a hustings event to introduce the candidates and their views to voters. Come and find out why they are standing and their plans for the city region. Hear their takes on the recent differences between the four local authorities - Sheffield, Rotherham, Barnsley and Doncaster - and how they can be resolved.

CHARLES DOWDING: NO-DIG ORGANIC GARDENING

Thu 26 April | 6-8pm | The Diamond LT3 | £7.50

Charles Dowding has led the field of organic no-dig growing for 35 years, challenging common gardening myths and misconceptions. He has proven that you can achieve plentiful yields year-round, with less weeds, while improving soil health. He has produced numerous articles, books and a YouTube channel, and has appeared on the BBC. This talk will be followed by a Q&A with Charles and signed books will be for sale.

ED MILIBAND & GEOFF LLOYD: REASONS TO BE CHEERFUL

Fri 27 April | 7pm | City Hall Ballroom | £12/£8

Former Labour Leader Ed Miliband and radio presenter Geoff Lloyd bring their hit podcast, **Reasons To Be Cheerful**, to Sheffield City Hall for a special live episode. Expect optimism, ideas, special guests, stories of Ed's failed interactions with inanimate objects, and Geoff's interactions with animate ones.

OUR MEL PRESENTS: CELEBRATING WOMEN OF COLOUR

Sun 29 April | 4-7pm | Showroom Workstation Creative Lounge | Pay As You Feel
In association with Our Mel

Our Mel in collaboration with Nadia Jama (BAME Officer Central CLP) presents Celebrating Women of Colour. This event is an opportunity to celebrate women of colour within the community, hearing about their personal journeys, challenges and achievements. It will include a short film screening, stalls, nibbles and drinks.

DRUGS, HARM REDUCTION & THE LAW

Thu 3 May | 6:30-8:30pm | SU Auditorium | £5/£4

A panel discussion exploring new approaches to reducing the harm caused by illegal drugs, featuring: Fiona Measham, Professor of Criminology at Durham University and Director of The Loop, a non-profit NGO that introduced drug safety testing to the UK; Neil Woods, former undercover police officer and chair of LEAP UK; and Anne-Marie Cockburn of Anyone's Child, whose 15-year-old daughter Martha died of an MDMA overdose in 2013.

DODGE & CO: TAX DODGERS' MASTERCLASS

Sat 5 May | 2-3:30pm | Theatre Deli | Pay As You Feel

Paradise Papers? Pesky legislation? Socialists? There's never been a harder time to have a lot of money — and keep it! Join Dodge & Co associates Jason and Laurence for an all-new interactive (and entirely legal) afternoon of offshore finance tips and tricks. Learn how to hide your assets, set up a shell company and buy the global citizenship that works for you! Don't delay. Go offshore and save money today.
@DodgeAndCo

PROTEST: STORIES OF RESISTANCE

Wed 9 May | 7-9:30pm | Millennium Gallery | £9/£7

Written with historians, sociologists and eyewitnesses, this collection follows fictional characters caught up in the real-life struggles of the grassroots movements that agitated for change in Britain. Hosted by author, activist and officer of Stop The War Coalition, John Rees, the evening will feature Martyn Bedford and Joanna Quinn reading their stories about Orgreave and Greenham Common, alongside other writers and activists.

TRUMP! THE MUSICAL!

Wed 9 - Sat 12 May | 7:30-9pm | Theatre Deli | £13.09/£10.99

From the perpetrators of **Boris the Musical!** comes a new satirical, songtastic extravaganza. 2020. Time to Make Donald Great Again! But can King Nigel Farage the First of England get his trade deal? When will Kim Jong-un stop messing about with missiles? And why has Vladimir Putin gone suspiciously quiet? Join Blowfish Theatre for an evening of raucous comedy, original music and one truly awful wig. **Trump! the Musical!** is the show that proves that just because the world's being run by a power-crazed narcissist who will bomb us all to hell, it doesn't mean we can't enjoy it while it lasts.



Tickets for Festival of Debate events are available through several outlets, including Tickets For Good and SIV Tickets. To buy tickets for paid events, or to sign up to attend free events, visit festivalofdebate.com.

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hello@festivalofdebate.com





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VENICE ↔ SHEFFIELD

WE ARE NOT AN ISLAND

The Poly-Technic is a collaboration between artists **Steve Pool** and **Kate Genever**, who have been working together for ten years to create art that asks difficult questions and encourages debate. Here they ask themselves some difficult questions about their new project, **We Are Not An Island**, which links Sheffield to Venice.

Where does the title come from? We came up with it just after the Brexit vote, but it's not just about that. We are interested in the way words have different meanings in different places. The 'we' doesn't refer to anything in particular. It could be an organisation, a place, a building or an idea. The 'we' attaches itself to something when you read it. Venice actually is an island. We are not suggesting Sheffield is an island. It's more of an archipelago.

Why Venice? We are interested in the hidden city, the city that exists behind the myth or the tourist's view. Steve lives in Burngreave, and late on a Saturday night you can still hear the thud of a steam hammer forging steel, or the thump of music from the speakers at Hope Works. Venice is the same. It shows one face to the world, the face that drowns under a stream of people eager for a piece of it to take away as a memory. Venice has another face, where people go to school, grow old, laugh and secretly drink cappuccino after lunch. They fight to keep a heart beating that sustains a living city, a city where people can live a full life. Sheffield feels like this. We have many hidden faces.

This sounds like an artists' jolly. Are you having a laugh? It's a good question and difficult to answer without sounding defensive. A better one would be, 'Do you feel lucky?' We do feel lucky and privileged to get an opportunity to work across both cities. Most people don't see a strong connection between Venice and Sheffield, yet they are both cities that are deeply proud of, yet in some ways held back by, their histories. If you walk along the side of the Don or the canal, or take the time to look carefully at many of Sheffield's old industrial buildings, there is a strong visual and physical similarity to many parts of Venice. Will we have a good time? We hope so. Steve will probably get all romantic and nostalgic, and Kate will be sad.

Isn't the project about John Ruskin? Ruskin links Sheffield and Venice. He wanted to save what was at the heart of things. In Venice, he brought people's attention to the value of architecture, the trauma of exploitation, nature and beauty. In Sheffield, with its systems of artisans and mesters, he strove through his museum and patronage to save the dignity and individuality of the worker and the integrity of craft in the face of a rampant modernity. The

other connection is that Steve and Ruskin are both often accused of being romantic, nostalgic, impractical fools, to which Kate would say, 'That's great, but what are we going to do about it now?'

Toward the end of his productive life, Ruskin wrote a book called **The Storm Clouds of the 19th Century**. Like much of his work, it was based on his observation. He drew and recorded changes in the sky that he attributed to industrial production. Today, this gathering storm still feels very present. The clouds have not lifted over Sheffield or Venice.

What are you actually going to do? We will create text-based posters with groups in Venice and Sheffield. They will include people's feelings, ideas and conversations. We will be making and sharing these in both cities. In the first week of May, we will be in Sheffield setting up a poster-making workshop, and hosting some events, including talks, exhibitions and large-scale projections. That's as far as we have got.

Steve Pool & Kate Genever



If I knew
I'd tell you

This project is supported through Sheffield's Making Ways artist development fund and The British Council.

poly-technic.co.uk

SHEFFIELD INTERNATIONAL CONCERT SEASON

2017/18

Classical Music at Sheffield City Hall

20th April 2018/19 Season Launch Concert

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FOOD

A CELEBRATORY FEAST

We are proud to mark the tenth anniversary of Now Then with this celebratory food and drink feature. It's also a good time to take a moment to reflect on the many positive achievements in our city's food and drink scene over the last ten years.

We have a fine array of independent venues, cafes, bars, restaurants, takeaways and pubs, where you will find many passionate and inventive people working hard to craft seasonal dishes, mix fantastic and original drinks, and showcase local ingredients.

You can quench your thirst with beer from one of the city's 50+ breweries, choose to indulge in traditional Yorkshire menus, or work your way around the world with cuisines from Nepal to Italy, Japan to Canada. You can go along to one of many food and drink events, including the upcoming Sheffield SU Beer and Cider Festival (4-6 May) and Sheffield Food Festival (26-28 May), or get a taste of a community food

project in the form of the Foodhall, Heeley City Farm Cafe, Regather or The Real Junk Food Project.

It's been gratifying to see so many independents become cornerstones of their neighbourhoods over the years, building up a community of regulars, as well as seeing the arrival of interesting new places. For example, this month will see the opening of gastro pub The Blind Monkey in Walkley, while Scandinavian-style cafe Smorgas recently opened on Glossop Road, and we can look forward to a vegan cat cafe coming to Abbeydale Road with a cracking name: HerbiPaws.

To get you in the party spirit, we asked some of Sheffield's finest foodies how they would help us celebrate our birthday.

Ros Ayres
nibblypig.co.uk

BREAKFAST

Steam Yard
Aberdeen Court, 97 Division Street, S1 4GE
steamyard.co.uk

"Every breakfast is a special occasion to us. Anytime we can welcome friends to get together around a cup of coffee to start their day is a reason to celebrate.

"We would start with a flat white using Redbrick Espresso by Square Mile, followed by a seasonal fruits parfait with fresh yoghurt and house-made granola, a thick slice of fresh San Francisco sourdough with a generous serving of almond butter and sea salt. Then a cosmic bi-colour croissant with a strawberry gel and whipped mascarpone filling, and a Portuguese custard donut – fresh clouds of dough with a rich and creamy custard filling."



@SteamYard | @butcherandcatch



LUNCH

Butcher & Catch
199-203 Whitham Road, S10 2SP
butcherandcatch.co.uk

"This would be a sharing occasion, using the best of British, what's in season and as local as possible. We'd start with a duck scotch egg, made with Moss Valley ale sausage meat and served with Bradfield Brewery ale caramelised onions. Following that it'd be onto a whole baked 'Little Mester' from Sheffield Cheesemasters, with rosemary, garlic, crudites, flatbreads and sweet apple chutney. Lastly, a large pot of Scottish mussels cooked in cider, wholegrain mustard and cream, served with some warm bloomer bread and chips."



DINNER

Courses by Jamie
Pop-up dates: 25 & 26 May, Sheffield United Football Club
Twitter: @CoursesbyJamie

"To mark a special occasion at Courses, we'd serve our carefully thought-out tasting menu of 10 or 12 courses. Using interesting ingredients and techniques, we'd build a meal to leave you completely satisfied. There would be a light and fresh approach throughout the meal, with enough indulgence to please. Here's a flavour of what you might find: whipped cheese with toasted oats, Henderson's Relish ketchup, ash-baked celeriac with burnt onion and apple, and a dessert of chocolate and popcorn."



SOMETHING SWEET

Joni
170 Crookes, S10 1UH
showmejoni.com

"When it comes to celebrations, it's about recreating those classic party flavours, so we'd go with our birthday cake macaron, a delicious vanilla bean ganache that tastes like ice cream, sandwiched between two sweet funfetti macaron shells.

"It brings back memories of childhood birthdays with party rings, jam tarts and fizzy pop. We'd serve them with fresh fruit on top of an ice cream float, or maybe with a White Russian..."

TO DRINK

Sentinel Brewhouse
178 Shoreham Street, S1 4SQ
sentinelbrewing.co

"Champagne is synonymous with celebrations, and we're no stranger to a glass of fizz, but as brewers we choose to celebrate with beer too. Lambic 'oude gueuze' served off ice from a cork and caged bottle carries the same theatre and explosive opening to suit a special occasion, and its great rarity and finesse of character make it every bit as special.

"Over two years in brewing, the spontaneous fermentation delivers wonderfully complex champagne and cider-like flavours: vibrant, crisp and tart. Cheers!"

@CoursesbyJamie | @showmejoni | @sentinelbrew



NOW THEN 10 COCKTAIL

We were wracking our brains for a way to celebrate the tenth birthday of Now Then when Public, the new cocktail bar in the basement of the Town Hall, entered our minds.

It's our pleasure to have commissioned Jack Wakelin, manager and cocktail designer at Public, to create a cocktail to mark this milestone. After all, there's nothing like a little bit of liquid inspiration to focus the mind.

We chatted to Jack about Public and his choice of ingredients.

Tell us a little about your experience of creating cocktails?

A lot of ideas come from eating out, trying new ingredients or flavour combinations. At Public, we aim to be as sustainable as possible. We re-use waste ingredients such as citrus peels, flat pop, spent coffee grains and pistachio shells. We are continuously looking for ways to improve on this and the innovation involved helps to create new drink ideas.

Tell us what you love about your work at Public?

Working so closely with the chef down here is a particular highlight for me. Ronnie has worked to a really high standard, which is so apparent in his food, especially in such a small space. We've started to experiment in crossing the boundary between bar and kitchen, something which we're both really excited about.

What inspired your choice of ingredients when

designing the Now Then 10 cocktail?

I wanted to take the Now Then ethos to help spark inspiration: promoting the wellbeing of the local community. Collaborating with independent trade is key to this. On top of that, I wanted to keep sustainability at the forefront.

So what's in the cocktail?

I was keen to work with a local business for this drink, so I've teamed up with the guys at Steam Yard. A couple of their donuts are specifically made for them by 4 Eyes Patisserie and I take any that are unsold at the end of the day and fat wash them in whisky. I then wanted to use a spirit that relates to a celebration of ten years. Talisker 10 fits this perfectly, an amazing whisky from the Isle of Skye aged in American oak for a minimum of ten years. It's quite the boozy number, so I've paired the whisky with a homemade custard wine and a tiny drop of cinnamon oil for garnish.

What should drinkers be looking out for when they try the cocktail?

On the nose, you should be able to get the vanilla notes from the custard and cinnamon garnish. A tiny bit of smoke from the peated whisky comes through on the palate, then it has this incredible mouthfeel from the fat wash process.

Stay tuned for the launch of the Now Then 10 cocktail at Public in May and a recipe in the next issue.

Photo by Will Anderson

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NOW THEN

KATIE PONDER | FAIRER FUTURES | JEFF MILLS
A MAGAZINE FOR SHEFFIELD | ISSUE 115 | FREE

GOOD DEEDS

THERE ARE ORGANISATIONS IN SHEFFIELD WHO EXIST TO MAKE THE WORLD A BETTER PLACE. WHO EXIST TO SUPPORT THOSE MOST IN NEED. THEY DO THIS ON LITTLE TO NO BUDGET, OFTEN WORKING IN AREAS RIFE WITH SOCIAL AND POLITICAL DIFFICULTIES.

WE'VE LISTED SOME OF THOSE ORGANISATIONS BELOW, THOSE WHO HAVE WORKED WITH AND SUPPORTED NOW THEN ON ITS MISSION OVER THE LAST TEN YEARS. TAKE NOTE OF THEIR WORK AND SUPPORT THEM WHERE YOU CAN.



The Cathedral Archer Project work with homeless people from sleeping bag through to employment and a fulfilling and enjoyable lifestyle. We are always looking for donations.

archerproject.org.uk



Working with local people towards positive social change, championing the communities strengths, advocating for those who do not have a voice and promoting social justice and fairness.

manorandcastle.org.uk



Founded by local people in 1996, we are Heeley and Meersbrook's Community Anchor. Our work links People, Land and Buildings; creating assets and prospects for our community.

heeleytrust.org



A young people's charity, providing mentoring and specialist support for those who need it the most.

sheffieldfutures.org.uk



Our mission is to support the development of voluntary and community action in a professional way, so it is sustainable & brings about positive social change.

vas.org.uk



Working towards a long term vision where everyone in Sheffield is treated with dignity and respect - a more inclusive city, living and working alongside one another harmoniously.

cohesionsheffield.co.uk



Supporting community wellbeing: Library, café, health advice, courses, children's activities.

Get active: swim; gym; volunteer with us.

zestcommunity.co.uk



REACH Homes - a solution to affordable housing creating jobs, using recycled materials and cutting fuel poverty. Our future, built better!

reachhomes.org



We provide support, shelter and life skills to homeless young people aged 16-24. You can help us end youth homelessness by texting RDBT17 £5 to 70070.

roundabouthomeless.org

WORDLIFE

HOSTED BY JOE KRISS

Haven't we scrubbed up well? If you can't do your hair and put some shiny spot UV on your front cover when you're ten years old then when can you?

It's a proud moment for us here at Now Then. I started editing these pages as a student back in 2008. Many deadlines (often missed, sorry Sam), PDF proofs and late nights later, we've sent hundreds of thousands of magazines out into the world over the last ten years.

I like to think of all those poems and short stories out there, bumping into each other at the pub like old friends who have lost touch. I know all these poems will live with me for a while. I hope you find something in them too.

Our Festival of Debate and Wordlife event programmes

kick off soon, so we've got a busy few months ahead. Check out the Festival of Debate page for more details, but we have Matt Abbott's five-star show, **Two Little Ducks**, exploring the working class Brexit vote at Theatre Deli on 20 April. This will be followed by an event in collaboration with Manchester's award-winning Comma Press, **Protest: Stories of Resistance**, on 9 May at Millennium Gallery.

Writing might not always change the world, but it can change how we see it – which is often the same thing.

Joe Kriss

joe@weareopus.org



If you have a piece of creative writing you want to submit to us, please email joe@weareopus.org



Hera Lindsay Bird



Wordlife 10th Birthday Anthology

Featuring over 50 writers, including Helen Mort, Andrew McMillan, Hollie McNish, Lemn Sissay, Simon Munnery and Buddy Wakefield.

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Jacob Sam La Rose

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Jealousy

anytime someone I am dating ever mentions someone they used to love in a semi-nostalgic or non-cynical way
I immediately want to drive my car head-first into a swamp full of battery acid ruining Christmas for everyone!!!
it's so unreasonable
to be afraid of so many sad and distant women
who have escaped into the future
only occasionally looking back through naturally thick eyelashes
when I think about the possibility
the person I'm currently with has ever been remotely romantically interested in another person ever
I felt a great self-antagonism
for being the kind of woman who came afterwards
like a bad sequel with a higher budget
O I feel sorry for the people I love and where it is I am taking them
because I don't think I'm good enough
I think it's okay to admit the people you love are better than you
I wouldn't date anyone who wasn't
imagine dating someone worse than yourself on purpose
that's the kind of fucked up thing only everyone I've ever loved would do

Hera Lindsay Bird

Hera will read at Theatre Deli on 17 May
with Natalie Burdett, John Fenelly and Keith Hutson.

I Love You Will U Marry Me

*I dreamed I was afraid to walk between the tower blocks
that stand on the hill to the west of this city...*

Unthinkable, Frances Leviston

stare up at the footbridge Clare
and let your knackered ghost
breathe yes again

your voice is spent
but your hands say the names
of your children

and if you cup them to your lips
you'll whisper yes yes yes
the slow performance-sigh of sex

say yes the way the grass
in Norfolk Park agrees to face
the sky yes like a coroner

or like a woman asked
to stand identify cold skin
the shape of her own child

yes a girl sixteen years ago
outside the Roxy cinema alive
with Jason pointing somewhere

just below the clouds say yes
to other people's memories
Clare dancing in hotpants

*Clare with a panther tattoo
claws tearing her skin
then Clare flitting Clare*

*flirting Clare followed
all the way back home
say yes to love yelling its lungs off*

love a dictator with a spray can
yes to your lost name
to Jason's words

becoming neon art
and pillow-case insignias
a t-shirt worn by Alex Turner on TV

yes to start up companies
and flats with cheerful doors
they'd never let you through

and yes to poems busy
with ideas of somebody like you
all *whippet ribs* and *blitz blonde hair*

oh say yes like you mean it Clare
or fuck it climb the face
of Park Hill teeter on the bridge

and stand alone like the first
astronaut all Sheffield boxed
and lit in front of you

stand there invisible no railings
no wall then take a breath
shout yourself hoarse

no it was not like that at all
step off and out until you're airborne
free your own witness

Helen Mort

Thank You For Driving Carefully Through Hope

Jarvis Cocker is going on about sex and disappointment whispering *Hackenthorpe* through the disappointing plastic car speakers as if he were breathing French perfume down my neck. You told me I couldn't go on living life as if I were a Jarvis Cocker lyric but the first time we slept together you hit me - you didn't ask because you knew I wanted it so in a way weren't you contributing to the problem?
The shock absorbers are drinking in the road and it turns out being let down wasn't just a '90s thing. Unfortunately we couldn't find space for you in this issue.
*So please can I ask just why we're alive
cos all that you do seems such a waste of time
cos all that you do seems such a waste of time.*

Genevieve Carver

One for the Road

How long since we parted swaying in the night,
refreshed from standing at each bar, chills warmed
by the convivial fug. Rubbing hands
at the gleaming sweep of brass pumps showcasing
guest ales. But where do we begin? The Glory's
boarded up. The Old House at Home trendy flats.
The Jester's now a funeral parlour.
So, we bus past The Bull: 'Séance tonight.'
Past pubs waiting saviours, signs that promise:
'Great opportunities! Be your own boss,'
to long-sought welcoming lights. The White Lion
still roars (though it's an age past early doors). Casks
flowing, where something more than this night remains.

Last orders? One for the road, and back again.

Peter Burrows



The Long Grass

Shaun knew lots of things about lots of people and he knew lots of people who knew lots of things about him, which is why he never hung around in one place for too long.

But there were other reasons why he liked to keep moving on. He didn't fit in and people generally didn't listen to his concerns. They took one look at him and thought they could push him around, because he was small and tired looking, but if these people looked a little harder they would see that he was tired of them - 'them' being everyone he met, because no one lived like him.

A quiet, undisturbed existence. At least that is what he strived for, but quite often he was disturbed or interrupted. Usually it was the little things that got to him. Take, for instance, the length of the grass on the lawn in front of his flat, something that his landlady Christine did nothing about. No matter how many times he complained, nothing happened and now it was knee high and full of dog shit and dirty needles and old pot noodles. People just threw rubbish in there because it looked like no cared about it, which was almost true, except he cared and if he could afford a lawnmower he would do it himself. He was quite capable. But he could barely afford to eat, even though he worked long hours in a warehouse, which in turn made him feel more miserable, because by the time he had paid his rent, there was hardly anything left.

“MOST PEOPLE HAVE TOO MUCH AND DON'T WANT IT, BUT HE WOULD HAVE QUITE LIKED SOME JUNK MAIL”

He wanted a cat, but was scared it might starve. He wanted a radio, but he was scared he would hear of things that he knew he couldn't afford, like chocolate and holidays. But he had to stick it out. He just had to put up with it, put up with the people walking past his window, staring right into his living room as if he was sat in a museum. He just had to put up with it. The one-by-one failure of the lightbulbs in the flat. The toaster that only toasted one side of his bread. He also had to put up with the water pressure being terribly low. It was painful to fill a kettle and a shower was out of the question. It would be like someone spitting at you, and he didn't want that. It was as if the water didn't want to enter his flat.

It was the same with junk mail. Most people have too much and don't want it, but he would have quite liked some junk mail, with all those special offers and stuff, but all the junk mailers seemed to think it was a waste of time.

And then there was the banging from the upstairs flat. He had

told Christine about it and she said that she would have a word with the man upstairs, but the man upstairs - who worked for the Post Office, walked several miles a day and was usually exhausted and in bed by quarter past nine - was adamant that it wasn't him who was doing the banging. There wasn't even a crash or a wallop. No resolution of that kind. Just bang, bang, bang! It came night after night. It was relentless. The man upstairs said it was probably the gate, which if it wasn't latched would bang away merrily in the night. But it wasn't the gate. He didn't know what it was, but it kept him awake. His work was beginning to suffer. He was forgetting to go, when he did remember to go he was forgetting where it was, and even when he remembered both of those things, he sometimes couldn't remember what he was supposed to be doing there. Several warnings and now he was on his last one. Any more of that funny business and he was out.

Even though he had invited the landlady Christine several times to spend an hour in his flat and listen to the banging, she had refused. He had written to the Council and they had told him to record it, but he had no means of recording sound. He could feel himself slipping under the waterline of health. His eyes stung and his skin felt thin and sensitive. His nerves felt shot. Last week on the bus home from work, he wet himself. Pissed his pants on the 86 via Hillsbrough. Most nights he just crouched in the corner of his room, under a sheet, ear buds stuffed into his ears, yet still he heard the banging. And more than that, he heard the man upstairs using his microwave, flushing the toilet, walking from room to room. He had become so obsessed by the noise that his ears were tuning in to the slightest creak. Spoons being put away in the kitchen drawer. The scrape of a chair on the floor. Heavy, ominous sounds. But who was doing the banging? For now, he knew it wasn't the man upstairs, as yesterday he'd moved out.

It was the middle of the afternoon and the man from upstairs was stood on the pavement in a smart overcoat, wearing a trilby hat, a large suitcase by his side that oddly he kept patting, like a rectangular dog. He was waiting for something and then it came. A taxi. He put the suitcase in the boot and then he got in the car and the car drove away.

Shaun stood there at the window, watched a twenty-something man glide past on his mobility scooter, tossing a half-smoked fag into the long grass of the lawn. And then the banging from upstairs started again. It seemed louder than ever. It seemed louder now - now that he knew there was no one upstairs.

Steve Scott

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SAD FACTS

BIRTHDAY FACTS FOR AGEING FRIENDS



HAPPY BIRTHDAY NOW THEN MAGAZINE

Now Then Magazine is ten years old this month. In human years, that is also ten years old. Old enough to use a toaster, but not old enough to be duplicated thousands of times and left scattered across independent shops in Sheffield.

I don't want to rush to make an accusation of double standards, but I can't even leave my self-published novel in The Wick At Both Ends without the staff chasing me down the street to ensure it doesn't remain in their premises, and yet places like these pile the Now Thens up high, a tower of Babel tempting the wrath of God.

Each week, I see the same rigid font over some independent artwork - a bear jumping into a cube, spiders digitally edited to look like the Politburo - and it reminds me of my own failing as an author. Admittedly, my novel is an illustrated tale of an endoscopist who has to shrink down and enter his own lower intestine to discover information that could lead to a new inquiry into the death of Princess Diana, and is therefore a bit different. Described by The Sheffield Telegraph as "please don't send emails to this address," it's a piece of literature in vital need of recognition which the so-called creative community of South Yorkshire do not seem inclined to give.

So be it. If it must be a fight to the death, I shall spare no quarter. I'll not rest until these publications are nothing but distant memories, a plume of ash dissipating into a vast, indifferent sky. Happy Birthday, Now Then Magazine.

ANTINOUS

Log on to the internet nowadays and you'd be forgiven for thinking we live in Hell. Comment sections beneath Guardian articles, where me and my friends used to enjoy stimulating debates about Rachel Riley, have become the domain of pronoun fascists.

There are now, according to my own internal logic, over 157 pronouns in use. That is ridiculous. The English language is being debased by sickos insisting we all now have to use a made-up and frankly ludicrous assortment of identifiers when addressing our fellow human beings. What is a 'they'?

"LANGUAGE IS A BRITISH INSTITUTION"

Who has ever heard of a 'their'? Why should I modify my language, which I learnt in school off my own back, for someone who clearly learnt 'xyr' language from a meme.gif.

Language is a British institution, not a malleable and constantly evolving reflection of societal concepts. We literally wrote a book about it in 1755. It's called The Dictionary, and all the words that have ever been, and will ever be, are contained within its yellowed pages.

Millennial noobs would do well to take heed: these pronouns are not for turning. Shakespeare, if thou could hear what people have done to thine ample language, thou'st would be turning in thy grave.

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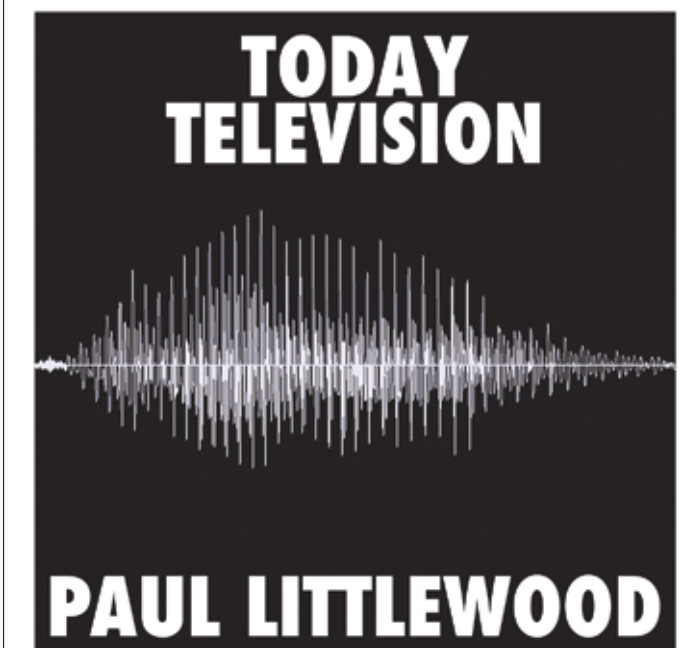
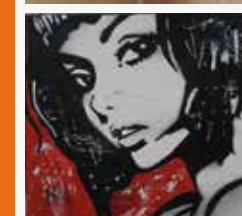
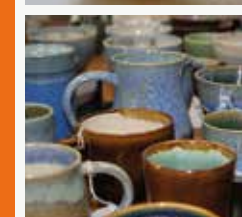
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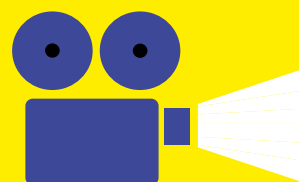


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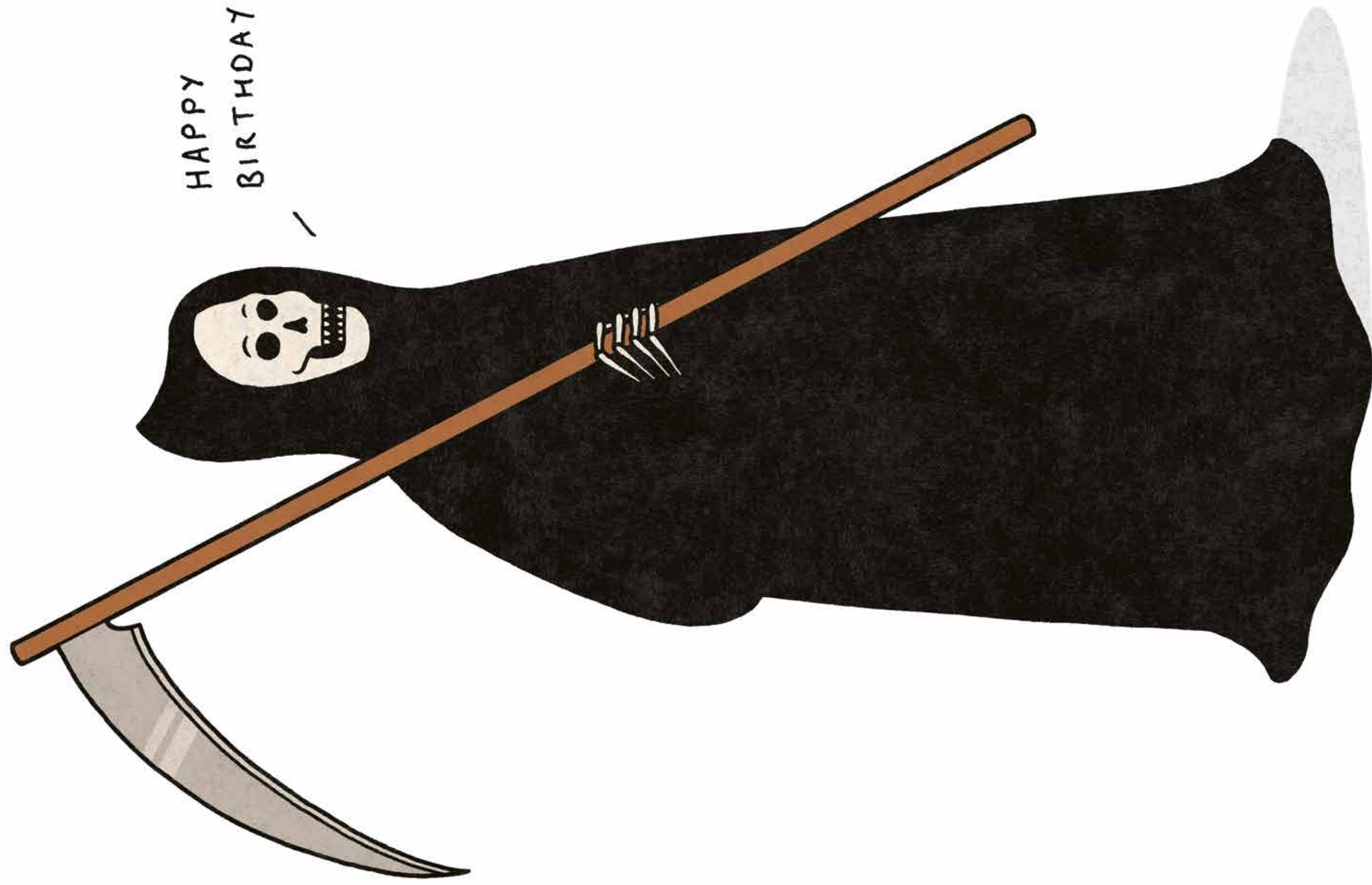
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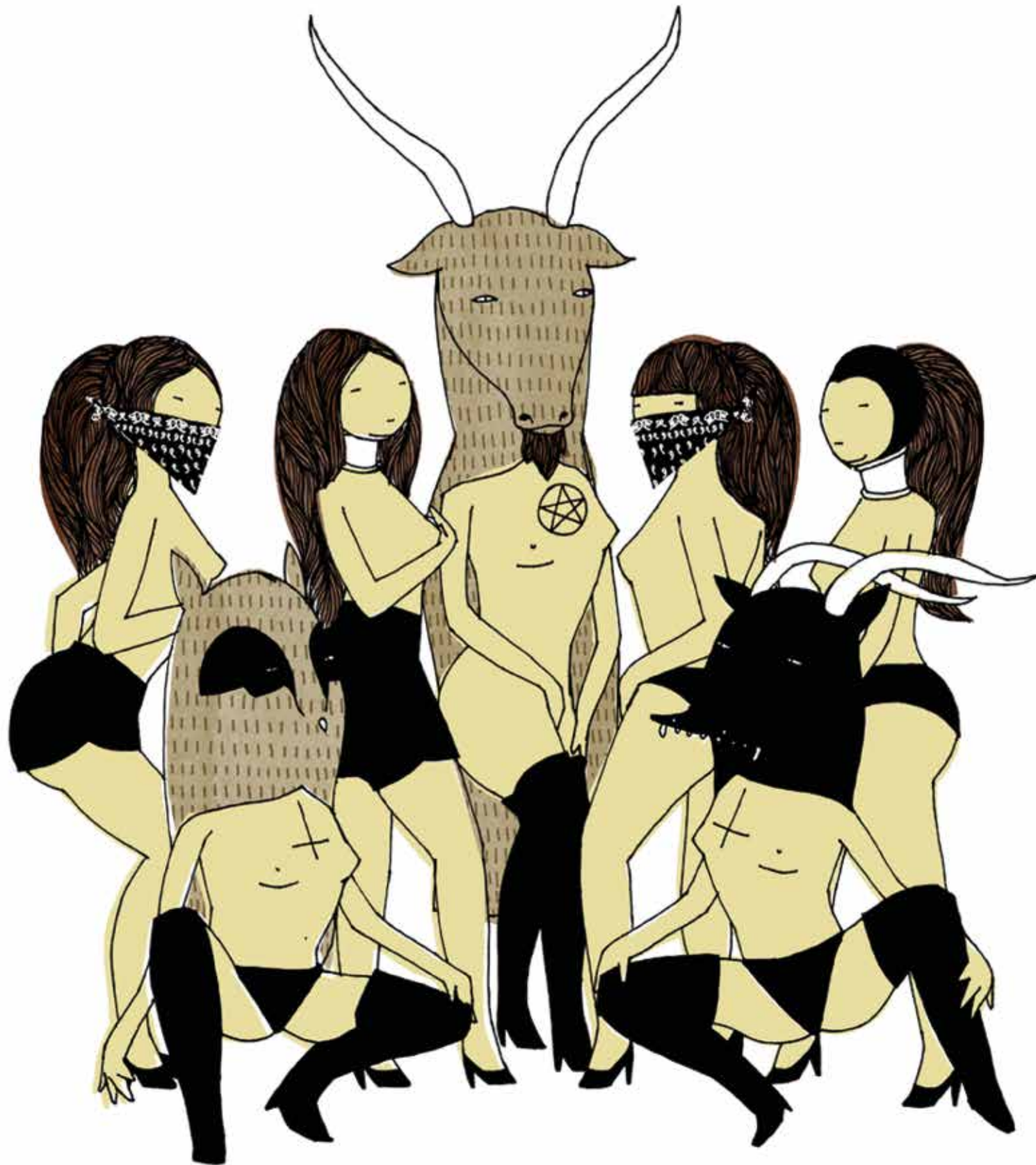


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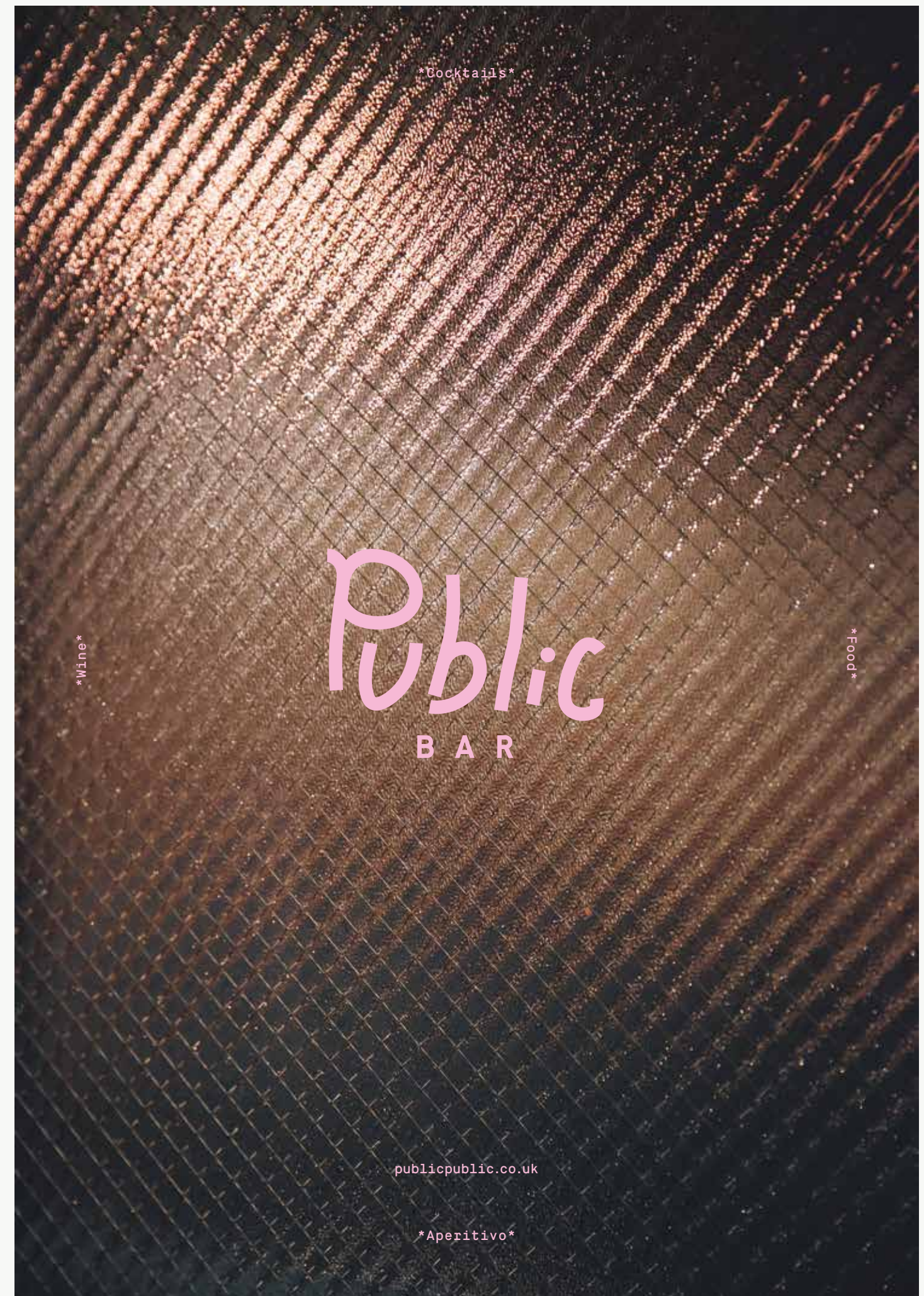
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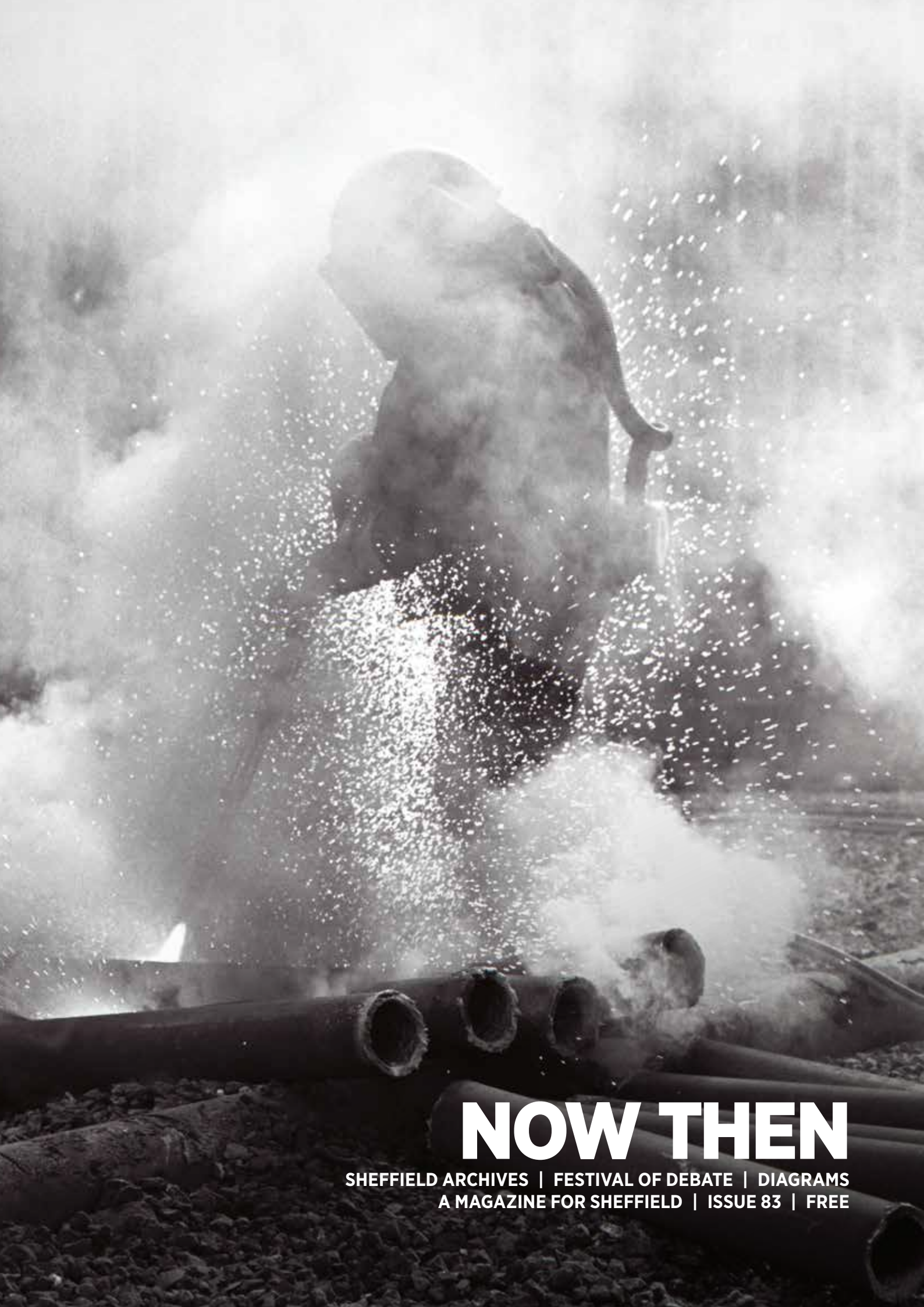
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ART & SOUL

10 YEARS OF ART IN NOW THEN

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From the get-go, we have built Now Then around the work of a monthly featured artist. We started small at first, reaching out to visual artists we knew in the city, and were fortunate to convince the enigmatic Phlegm to feature in Now Then #1. That coveted piece of print has pride of place on our shelves, with only 2,000 copies in existence.

Since that first issue, we have featured the work of well over 100 artists of local, national and international renown, covering a wide range of disciplines, from oil painters to biro artists, sculptors to photographers. We try to mix it up from one month to the next, always looking to catch people's attention with our choice of front cover.

As editor of the magazine since issue #17, I quickly got used to people saying, 'Who does the artwork?' It was only later that I realised what we were doing with the art in Now Then was actually quite different to most magazines – giving over almost a third of our pages to a featured artist, spending a lot of money on paper and printing, and, most importantly, giving the work plenty of space to breathe, like an exhibition. Credit goes in part to our original designer, Matt Jones, for fighting the corner of art taking pride of place in the mag – and, of course, to our current superstar team.

Our process for choosing featured artists is simple. Anyone can submit their work for consideration or someone from within the Now Then team can put an artist forward. We talk over the work and take a vote, and any artist with a majority is offered the chance to feature.

This month we've done something a bit different, featuring past front covers of Now Then, alongside new work from a few past artists. We humbly asked some of them what they took from the experience of being featured in Now Then and they had some nice things to say, which we thought we'd share with you here.

If you've got suggestions for future featured artists, or want to put your own work forward, please get in touch.

Sam, editor-in-chief
sam@weareopus.org



KATIE PONDER (#115)

"I was thrilled to see a collection of my personal work in print which would otherwise not have been seen. Being featured was a great experience which led to some other work opportunities creating art for businesses in Sheffield."



ANDREW HUNT (#47 & #102)

"Whenever I see a copy of Now Then I am instantly drawn to it. It's such a great idea to showcase local artists for the magazine's cover. The Now Then team are at the vanguard of representing this city's culture and I am indebted to them."



THE LOST FOX (#98)

"We do a lot of print fairs in Sheffield and around the North, and had several people comment that they'd first seen us in the magazine. One person even tracked us down at a fair especially to buy a print of the cover artwork."



BRYAN JOHN (#114)

"People still say to me now, 'Wasn't your work in Now Then?' It really legitimised me as an artist when I was just starting out."



JAMES GREEN (#86)

"I was honoured to be featured artist in Now Then, especially after the impressive people that came before me. Here's to another ten years – and more."



JO PEEL (#90)

"Now Then is a Sheffield institution. I love picking it up each month and discovering new artists and happenings in the city."



OKUDA SAN MIGUEL (#107)

"I am really grateful to Now Then Magazine, one of the first media outlets to have me on their front cover. It was an honour, accompanied by the pleasure of a very good interview."

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MUSIC

TALKING HEADS

Over the last decade, *Now Then* has spoken to hundreds of musicians, composers and groups about their work, from celebrated veterans of left-field music to new artists on the cusp of worldwide success. Here's a few choice cuts of what we've learnt.

Richard H. Kirk (Cabaret Voltaire) on VHS label, Doublevision (#45)

"We also did this thing called TVWipeout, which was like a TV programme that covered art, music and film, but without the shitty presenters. It would be impossible to re-issue that. There was so much high-profile material on it, because we had signed with Virgin. We got access to an interview with Bowie, some Andy Warhol clips from films, as well as local bands like The Box, who we interviewed and filmed playing live. It would be a copyright nightmare trying to clear it all."

Kate Tempest on the characters in her songs and poems (#79)

"They're not ripped off people that I know, but they are people that I know because they're my characters. I love them. They're me and they're you and they're everyone I've ever met and everyone I've ever loved. It's not autobiographical but it's from life, definitely."

Akala on grime in the mainstream (#85)

"Grime faces the challenges that any black-orientated music faces in this country. Any industry led in the majority by young black men in our racialised society is problematic. You had that in hip hop within the States, where it was monetised in a way that UK hip hop has never been. Here we've had a challenge. This country really doesn't want things that Big Narstie has to say to be put on a national platform. It's not just because of the colour of their skin, but because of what they're saying."

Michael Rother on starting out (#102)

"I think it was lucky circumstances how I met the guys from Kraftwerk. I almost stumbled into their studio by chance and started jamming with Ralf Hütter. It was a case of, 'I don't have to talk to this guy. We can just make music.' It felt like a hand in a glove, someone else with the same idea of harmonics and melodies. I don't know what I would have done without getting in touch with those musicians. I may have given up and become a lawyer."

Kate Rusby on ballad books (#117)

"There's a whole load of songs in my brain that I'm sure came pre-installed, because I can't remember actually learning them. I'm still going at them, but also I have these ballad books that I've collected over the years from little obscure towns and second-hand bookshops. Quite often those songs in the book don't actually have tunes, or they've been lost, so I take songs out of the books that have been laying there for 200 years and give them a new tune and rewrite them a bit."

"[MUSIC] IS LIKE A SCENTED CANDLE NOW"

Josh T Pearson on entering the European Beard Championships (#42)

"I lost both times. Berlin 2005 and Brighton 2007. [...] Berlin one I was in Full Beard Freestyle [...] That means anything goes. You can sculpt it in any manner, however you want. Mine was called the Texas Tornado. I shaped it into a funnel cloud and put little shit in there, like mobile homes, cars, a horse, a lightning bolt. But yeah, I lost. They were not ready for my avant-garde ways. They were very conservative."

Andrea Triana on self-belief (#21)

"Belief in yourself will keep you going when you feel like things aren't moving forward. It will keep you going when you can't pay rent or you face rejection or criticism. Doing music is possibly one of the most all-consuming careers you can have, but also the most rewarding."

Jarvis Cocker on 'getting spiky' (#75)

"Even when music wasn't explicitly 'smash the system', it was seen as a bit of an alternative thing. The thing is now it's everywhere, isn't it? You go in a lift, there's music. You go in a shop, there's music. It's like a scented candle now. It's like something that creates an atmosphere for the next people that buy stuff. Something like streaming - it's using water imagery to say it's just going to flow through your life and irrigate you with its niceness, whereas before maybe it was something a bit spikier. Everybody's got to get spiky!"

LIVE REVIEWS

LA BELLE ÉPOQUE WEEKEND

9-11 March
Various Venues

Over a long weekend, Music In The Round and University of Sheffield Concerts presented chamber music by French composers Maurice Ravel and Claude Debussy. Despite this narrow focus, a remarkable range of music was programmed – early Ravel differing significantly from his later pieces, with the same true of Debussy. Performers spoke of each composer’s switch from romantic, impression-istic early compositions to far more abstract later works.

Guest harpist Catrin Finch played three pieces with Ensemble 360, including an unusual arrangement of Ravel’s Sonatine for flute, viola and harp that the audience particularly loved. It was a pleasure to hear the harp in the round, if an all-too-rare occurrence. Another guest performer who delighted his audience was James Newby, a gifted baritone whose performances of songs by Ravel and Vaughan Williams were splendid and heartfelt, ending on a genuinely humorous note with his hearty rendition of ‘Chanson à boire’ (Drinking Song).

Standout Ensemble 360 performances were Ravel’s Tzigane for violin & piano and Sonata for violin & cello, and the Debussy string quartet. Full of energy and intricacy, the Tzigane had a dance-like momentum and centre-stage violin. The sonata, created in memory of Debussy, was written in counterpoint, with the cello often, very unusually, pitched higher than the violin. Enjoyment of the latter was heightened by a succinct yet enlightening introduction from Ensemble 360 violinist Benjamin Nabarro, while the Tzigane benefited from being launched into without any introduction at all.

MITR gets this balance right. When introductions are given, they’re especially beneficial for those of us with a limited understanding of classical music, giving insight into the context, as well as structural and even technical aspects of what we’re experiencing. But the music is just as often allowed to speak for itself.

Samantha Holland

THE ALTERED HOURS

9 March
Picture House Social

Was there a kid at your school who, when they ran, always looked as if they were about to pitch over and fall flat on their face, but somehow never did? Well, last-minute replacement support act Yo Dynamo sound like that kid looked. Two-man band, drums and bass; cro-magnon melodies against math-rock rhythms and more time changes than Liam Fox’s Rolex. Once the new band silliness wears off, they’ll be killers. For now, they’re taut, raucous fun.

When Naguals (formerly Sin Sun Sin) take the stage, they look like butter wouldn’t melt, but that illusion is dispelled once they start playing. If the first lot didn’t sound like anyone, then this lot sound like a dozen different bands at once, not just in terms of influences, but also sheer thickness of sound. It’s a cathartic and cavernous anger-fugue of a comedown, in the best possible way.

What of The Altered Hours, then? I promised myself I wouldn’t do this anymore, but I can’t resist: My Bloody Banshees & Mary Chain. Or perhaps early Jefferson Airplane reinterpreted by the Warlocks? Comparisons are invidious, but when a band does such a great job of smooshing together all the best aspects of psychedelia into one throbbing, reverb-soaked ocean of shuddering sound, the best a scribbling hack can do is point in amazement at things he vaguely recognizes as they float past him.

It’s the mix of boy vocals and girl vocals that really makes the magic happen – well, that and a whole lot of guitar pedals, from the look of it. Hard to believe this is only their first tour. Go see ‘em now, so you can say you were there before they got famous.

Paul Graham Raven

LIVE PICKS

LET’S EAT GRANDMA
Sun 8 April | Plug | £11

Composed of primary school pals Jenny Hollingworth and Rosa Walton, Let’s Eat Grandma combine noisy synth buzz with a perfect pop sensibility. It’s therefore no surprise that their new single, ‘Hot Pink’, was produced by SOPHIE and Faris Badwan, a tune that see-saws between R&B slow jam and drum-driven urgency.

RM HUBBERT
Sun 8 April | Heeley Institute | £7.50

Marking the first gig for a while at Heeley Institute, the Backwater Collective present a Glasgow guitarist and songwriter whose intricate style of playing, often keeping a beat by drumming on his guitar, complements a rare emotional intelligence in his lyrics. Unapologetically honest music.

DECLAN O’ROURKE
Wed 11 April | The Greystones | £16.50

Dublin singer Declan O’Rourke is now well established as a folk-rock mainstay. His latest project, **Chronicles Of The Great Irish Famine**, took 15 years to make and saw O’Rourke take inspiration from the darkest chapter in Ireland’s history and the heart-rending stories that came out of it.

LIGETI QUARTET: PHANTOM VOICES
Tue 24 April | Firth Hall | £10 (£5 under 26/unwaged)

Exploring “psychoacoustics and the contemporary string quartet”, the group perform pieces by Jonathan Harvey and Anna Meredith in the lead-up to the global premiere of ‘Sardinian Songbook’ by Christian Mason, featuring polyphonic folk singing melded with amplified strings.

SHONEN KNIFE
Wed 25 April | Plug | £15.14

Formed almost 40 years ago, the iconic all-female pop-punk trio have outlasted line-up changes and almost all of their contemporaries, thanks to their legion of fans and impossibly catchy songs. Catch Naoko and friends for a rare Sheffield show, with local group Oh Papa providing support.

AVALON EMERSON,
LENA WILLIKENS, OVERMONO
Fri 27 April | Night Kitchen | £16.65

‘One More Fluorescent Rush’, the aptly named new tune from Avalon Emerson, was one of the best brain-melters of recent months. Joining her for this Dimensions International party are Cologne producer Lena Willikens and brothers Truss and Tessela as Overmono, plus Dimensions Soundsystem.

As of this month, Now Then has been resident in Sheffield for ten years. I’ve been living here almost as long. In that time, some components of the city’s music scene have transformed completely, while others have remained a constant. In particular, I’m thinking of Corp’s sticky staircases, but The Leadmill has also kept doing what it’s always done. In Now Then #15, we covered the launch of an exciting free festival that became the first Tramlines in July 2009. After changes of ownership, what started out as a small-scale initiative, part-funded by the Council, has become a behemoth, this year decamping from the city centre to Hillsborough Park.

Cult venues like The Boardwalk and The Redhouse have bitten the dust, but new DIY spaces like the Audacious and Delicious Clam have emerged, providing a new model for the economics of live music. Richard Hawley has continued to represent the city around the world. We first spoke to him in Now Then #19 and for our tenth anniversary I caught up with him once again. You can find that on pages 60-61.

TREMBLING BELLS
Wed 4 April | Hallam Union | £12.21 (£10.10 NUS)

Led by the prodigiously talented Alex Neilson, Trembling Bells are a veteran folk five-piece with a strong slant towards the psychedelic, currently touring their excellent new LP, **Dungeness**. Support comes from New York singer Baby Copperhead and spacey local band Out Ink at this Heretics’ Folk Club gig.

ALICE ZAWADZKI & ROB LUFT
Wed 4 April | Lescar | £7

The sudden explosion of new UK jazz is unlikely to abate, especially with the rise of singular talents like singer and violinist Alice Zawadzki and guitarist Rob Luft. Combining old standards and new compositions, the pair explore the boundaries between jazz and folk, imbuing traditional music with a new vitality.

TOMMY HILLFINGER, IRAN IRAN, NAGUALS
Sat 7 April | Delicious Clam | £5

Putting the ‘ABBA’ in Black Sabbath, this night will see three top groups celebrating both the Stockholm sweethearts and the Brum black metallers in equal measure, with their best tunes played back-to-back at the after party. Hillfinger headline, supported by Bristol’s Iran Iran and our own Naguals, formerly known as Sun Sin Sun (keep up).

ISIS MORAY
Sat 7 April | Audacious Art Experiment | £5

Self-described “dark feminist techno bitch” Isis Moray celebrates the launch of her new cassette of cold wave electronics and haunting vocals smeared over skewed club beats. Joining her at Harwood Street, we’re promised “exceedingly special guests”.

HOSTED BY SAM GREGORY

RECORD REVIEWS

“YOU DON’T REALLY KNOW SOMEBODY UNTIL YOU KNOW WHAT THEIR MUM’S CALLED, I RECKON.”

RICHARD HAWLEY, NOW THEN #19, OCTOBER 2009



BEFORE BREAKFAST

Sticky Sweet

Before Breakfast are the best new band in Sheffield, with this startlingly good debut EP providing all the justification that this statement needs. Perhaps you’re one of the 40,000 who’ve seen the powerfully optimistic video for their debut single, ‘Fat Child’, last year and already know. If not, you’re in for a treat.

They’re a quartet of singers and instrumentalists. Their voices, led from the front by the irrepressible Gina Walters, blend into a beautifully unified sound over the simple yet effervescent accompaniment of piano, bass and cello. The songs are full of rich detail, emotion and depth. They’re complex, but never weighed down by it.

Lyricaly, they’re a force to be reckoned with, each song brimming with potent metaphor and imagery. The message of the songs seems utterly vital. There’s a powerful feminist thread running through each, with themes of body positivity and empowerment, but also doubt and insecurity. Each song left me with more questions than answers, feeling like there was so much more to explore and new depths to find.

The songwriting is open and accessible, the strong melodies immediate and memorable, but as with the lyrics you’ll hear new details in the virtuosic cello lines and hypnotic piano chords each time you listen. Not for the first time, Nicholas Alexander’s production is flawless, using organic sounds as percussion. He’s written a fascinating blog on the production process.

I’m utterly bowled over by how good this EP is and so excited that it’s born of the Sheffield music scene.

Ben Eckersley



HUNDRED YEAR OLD MAN

Breaching

A sludge metal all-dayer on a drizzly afternoon in Scunthorpe is hardly a setting synonymous with life-affirming experiences, but it was there that Hundred Year Old Man tore down the upper echelons of possibility and asserted themselves as champions of volume. Such is the monolithic ability of Hundred Year Old Man, and such is the dark and unending quality of their debut album, **Breaching**.

Fitting with their black-and-white aesthetic, HYOM’s debut is hauntingly dynamic, capturing the likes of Neurosis at their most unforgiving, while interspersing calm reflections of guitar soaked in reverb and cinematic samples.

The album is, overall, lyrically unintelligible, though that is not a disparaging remark, as the nature of vocalist Paul Broughton’s presence relies on just that: presence. Rather than paint a picture with words, his tormented cries serve as a final layer to an immense wall of sound, giving the post-metal machine an agonising human quality. While their approach is hardly new to the genre, it’s nevertheless post-metal at its most emotionally visceral.

HYOM have developed a refined sonic quality which truly excels in the live arena and as such is both a blessing and a curse. For bands of such ferocity, encapsulating the primal experience of so distinguished a live performance would take an impossible execution, and this LP demands great volume to reach such euphoric heights. Truly though, that is a testament to the destructive vigour this band exude. It is an experience only matched by the universe devouring itself.

Nick Gosling



LAURA VEIRS

The Lookout

Laura Veirs returns with **The Lookout**, an attractive and charming collection of tracks that range from the touching to the forgettable. It comes on the back of the resounding success of her contribution to 2016’s superb **case/lang/veirs**, but so distinctive was the supergroup sound established on that album that most of Veirs’ latest efforts feel faintly reductive. An unshakeable dissatisfaction with the absence of those other voices – k.d. lang and Neko Case – looms large within the soundscape.

‘Seven Falls’ gets the closest to reclaiming this sound. An intriguing opening glides into gorgeous two-part harmonies, which Veirs wades into with unflinching confidence. Her voice swoops and soars, and all the melodies click together. “How can a child of the sun be so cold?” she wonders gracefully. It’s all so effortless. Elsewhere, the breezy, pretty opener, ‘Margaret Sands’, has a mystical quality, and there’s the faintest glimmer of a trap beat steadying the curious ‘Everybody Needs You’.

And yet, there’s the creeping feeling that something’s been lost in translation. It’s startling every now and again – the muffled electric guitars of ‘The Canyon’ rescue the wandering track at the midway point – but there’s an elusiveness that saturates the album’s second half. The biggest disappointment, ‘Watch Fire’, is an initially thrilling Sufjan Stevens collaboration that ultimately feels conservative compared to what these two well-suited and talented artists could get away with. The trance, quietly broken, leaves Veirs standing helpless in its place.

Ethan Hemmati



UNKNOWN MORTAL ORCHESTRA

Sex & Food

Who knew Unknown Mortal Orchestra could pull yet another success out of the bag? Bands with distinctive sounds are undoubtedly at risk of stagnating, reproducing more of what is typically ‘them’, but failing to change things up. Unknown Mortal Orchestra’s sound is clearly recognisable on **Sex & Food**, while at the same time bringing something fresh and exciting.

The rockiness of ‘American Guilt’, the album’s first single, has certainly provoked some scepticism about the band’s faithfulness to their style. But fans shouldn’t be phased by that or the album’s opening tracks, ‘A God Called Hubris’ and ‘Major League Chemicals’, which also push into rock territory.

‘Ministry of Alienation’ soon lures you in with its jangly, lilting guitar and whammy bar bends. ‘Hunnybee’ is equally intriguing, with a beautiful orchestral introduction leading into a Ruban Nielson-focused R&B piece. Another change of direction takes us off-piste and into ‘Chronos Feasts On His Children’ which, despite its dark title, is a sweet and simple acoustic number. The penultimate track emphasises what songwriter Nielson is best at. He avoids sensationalising love and relationships, ensuring that we recognise what we’re really feeling: “We’re not in love / We’re just high.”

Nielson has been known to experiment with new environments to explore their effects on his creativity. From Reykjavik to Mexico City to Hanoi, Nielson’s extensive travels for this album certainly fostered something special. I can’t wait to hear where he’ll take us next.

Jennifer Martino



RICHARD HAWLEY

MUSIC ON THE EDGE

From playing with Treebound Story and Longpigs in the eighties and nineties to a stint with Pulp and a string of acclaimed solo albums since 2001, it seems that anything touched by the hand of Hawley turns to gold.

He's now turned his attention to the theatre, with The Crucible playing host to his first musical, *Standing at the Sky's Edge*, a collaboration with director Robert Hastie and playwright Michael Wynne. Using a mixture of old and new songs written by Hawley, the show explores the lives of people living in Park Hill over half a century. In other words, it's Sheffield through and through, which will come

as no surprise to anyone who's listened to his music, which regularly namechecks places in the city.

I sat down with Hawley at The Greystones to ask what inspired him to write a musical.

How did *Standing at the Sky's Edge* come about?

I just got approached with this idea: Would I like to do a musical? I pissed myself laughing to be honest. I thought about musicals and I thought, 'No fucking way!' And then the idea developed sitting around over a few pints. The basic idea is that Park Hill is just the apogee, the eye. It's not about Park Hill

specifically. It's about that really small subject: the history of post-war Britain right through to the modern day [laughs].

It's a very visible symbol of those post-war ideas because it looms over the city.

Yeah, and because it's lasted. When those flats were built, they were the perfect solution to a chronic housing shortage, so it's about birth and decay and about rebirth. I didn't live on Park Hill, but the drummer from Treebound Story did. I've had a few friends and girlfriends live there, and other flats like Kelvin and Hyde Park. I've got personal experience of that. I thought, 'Well, this could work.'

I was involved in these theatre workshops, which was a first for me. It was quite surreal in a way. It wasn't like being in a band. I had a very musical director, who took my songs apart and made them into things with dance routines. I was pissing myself laughing. Not at him – I just never in my wildest dreams thought that would work. I don't get involved in things unless I can feel the earth in them.

I can't really think of your songs with a dance routine. They're quite slow, or psychedelic.

Well, there's a few fast ones. It's a work in progress. The thing that's beautiful about it is working with The Crucible. You're talking about a massive engine that is committed to the ideas that we've got. Both myself and Michael Wynne have said it has to be a thing that's in flux, almost until the last moment. It's being brave and experimenting with something, I think, from my point of view, because I've got no experience and as

was one of the hammer droppers. They talk about it like a mythical thing, this heartbeat of the city, but it was there, and I remember the day the fucker stopped, like someone had died.

The Greystones is your local, right?

Yeah, I'm not too far away. I'm not gonna give my home address away, y'know. My dad used to play here in the late fifties and sixties, when it was called The Highcliffe. That was the only thing I was pissed off about when the brewery took it over, that they didn't keep the original name. What I was really glad about is that they'd reinvented it and actually gone back to the roots of the venue.

This was one of the biggest folk clubs in the north of England. I met Billy Connolly and I said, "Do you know The Highcliffe?" and he was talking forever about it. The stage used to be on the other side. I've got pictures of my dad playing here from '59 right through to about '65. Without this you wouldn't get to see a lot of artists at a reasonable price, and since The Boardwalk sadly went there isn't that many places to see a lot of these artists. I mean seminal legends, like Martin Carthy. For me to pop down the road and see a great band. It's fucking mint.

It seems like Sheffield punches above its weight in terms of the pop bands it produces.

I'm certain that right now, there's a couple of lasses and lads in a bedroom in Manor Top or Firth Park who are going to blow the roof off. The music out of this city will always be on the edge. It can't help but be. If you want to know your future, all

**"I DON'T GET INVOLVED IN THINGS UNLESS
I CAN FEEL THE EARTH IN THEM"**

such I've got no fear. The naivety on my part is what I hope contributes towards it being a bit different.

Do you get out to gigs in Sheffield?

In The Greystones, mostly. I've been to see a few things at arenas and that. It's not a conscious decision not to – it's time. I've reached half a century now, so the clock is ticking ever quicker. I have to make sure I do my own shit and do it well.

I tend to deliberately isolate myself. It's not like I don't have new experiences, because I do. But when you spent the best part of 35 years in a sweaty pub, as B.B. King says, the thrill is gone. I need to feed the meter and the inspiration comes from other places than watching lots of bands. I don't like to be influenced. I like to look through the other end of the telescope. I like to spend time in pubs, especially after a long dog walk. I'm interested in people and conversations you overhear. That influences you.

I love musical notes and words, and the assembly of those things to make a song by any means necessary. The older I get, the more I realise the process becomes much more subtle. It comes from other places now for me. It doesn't come from listening to records. When I was younger it came from, 'I want to sound like that'. You become an amalgam of 20 or 30 things you've listened to and then hopefully out of that you create something new.

I find myself listening to city noise that was always there, the juxtaposition between industry and noise. You used to take for granted hearing the hammer beat in the night. I used to fall asleep to that. I knew that that was my Uncle Eric. He

you need to do is look at your past. History does repeat itself, but it keeps re-energising.

I've learned many things over the years, and often weaknesses or limitations can actually become your greatest asset. I remember talking to Don Letts, and my dad said similar things about rock 'n' roll, even though they never met: the fact that you can only play three chords is not a limitation, it's an asset. You can kick the fucking door down with two chords, and with a third chord you can take it off its fucking hinges. It's a weapon, a guitar chord.

Sam Gregory



Standing at the Sky's Edge runs at the Crucible Theatre from 14 March to 6 April 2019.

richardhawley.co.uk | sheffieldtheatres.co.uk

HEADSUP

PLATFORM 4

Known for their eccentric compositions, high-quality performances and friendly nature, Platform 4 – consisting of Tom James, Tom Owen, Chris Noble and Jenny Jackson – are a collective of some of Sheffield's finest contemporary composers. Ahead of the premiere of their newest commission with Passepartout Duo, we spoke to this creative quartet to find out how they've approached their latest work.

How did this project come about?

[Chris] Well, it was a set of emails saying that there's a pianist and percussionist coming to Sheffield, and they'd really like some composers to write music for them.

[Tom J] So they're touring all over Europe. They're based in Berlin. There's Chris, who's the percussionist, and then there's Nicoletta, who's the pianist, and they met in America. Now they're doing a massive European tour, where they can meet new composers and play original works. Essentially, they're hooking up with composers, workshoping with them, going away again to another country to do the same thing, then they'll return and do a concert of the new works.

Have all of you composed something for them or have you written one large piece together?

[Tom J] We're in the second half of their concert. The first half is four pieces that they've had written for them on their travels, and then the other half is four new works by each of us. I've written for vibraphone, piano and tape.

[Tom O] I've also written for vibraphone, piano and tape, although the compositions are very different.

[Chris] I've reworked a piece that I originally wrote for guitar, violin and cello. It's about constellations and it's very sparkly. It's

for vibes, piano and hand percussion now.

[Jenny] They're bringing what percussion they can, but they have a MIDI drum pad which I'm using for my composition. It hooks up to a computer program and when you hit it, it triggers off some pre-recorded sounds. My piece is based off of playing along with the recording, and never knowing which instrumentalist is actually playing.

How did you choose which percussion instruments to use for the project?

[Tom J] We literally put our hands up in a cafe and the most popular instruments won.

[Jenny] We wanted to make it as easy as possible for both us and the performers.

Have you got any more commissions coming up this year?

[Chris] We've been asked to compose a ten-minute suite of music for Ensemble 360 for their May festival. Jenny has written a work for solo flute, then Tom [Owen] has taken inspiration from this and composed the next section for flute and bassoon. Then I composed the next section for flute, bassoon and horn.

[Tom J] And then it's handed over to me. I'll be writing for flute, bassoon, horn and clarinet. So it's a kind of cumulative suite.

[Tom O] We've never composed something like this before. We usually write in isolation, but here we have taken from each other to create something that hangs together.

Alex Burns



Platform 4's new music for piano and percussion duo Passepartout is performed on Friday 20 April at Upper Chapel. Tickets are available on the door.

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25/05 **ROBYN HITCHCOCK** @Hallam Hubs
27/05 **JILL JACKSON** @Greystones
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02/06 **LAURA VEIRS** @Hallam Hubs
03/06 **JOHN MCCUSKER & HEIDI TALBOT** @Greystones
17/06 **JAMES MADDOCK** @Greystones
20/09 The London Astrobeat Orchestra perform
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STAGE

FROST/NIXON

26 February, The Crucible

Twelve years ago, when Peter Morgan's play premiered in London, the playwright could never have suspected that we would be living in a time with a world leader whose bluster and inflated self-worth would cause the shadow of Richard Nixon to dwindle. Sheffield Theatres' return production of **Frost/Nixon** could not be more timely a reminder of the pitfalls of political office and the power of the media to find truth and closure.

It's 1977, and popular playboy and talk show host David Frost somehow manages to secure a lengthy televised interview with disgraced ex-President Richard Nixon. For the former, this is his chance to move from the edges of mainstream popularity. For the latter, it's a shot at redemption.

Daniel Rigby is louche, charming and seemingly superficial as Frost and Jonathan Hyde is dominant, confident and brittle as Nixon. Compared to Ron Howard's cinematic adaptation, this performance is played more humorously, something that felt a little jarring in places, but was handled with a deft touch. The audience is eased into events by the dual narration of US journalist Jim Reston (David Sturzaker) and Nixon's chief of staff, Jack Brennan (Ben Dilloway), presenting conflicting views on Nixon's tenure with an authentic passion.

Director Kate Hewitt and the rest of the production team have done a tremendous job of bringing a taut, engrossing and intimate drama back to the stage. Real cameras move at the edges of the stage, capturing close-ups of the performers and projecting them live above the stage. Andrzej Goulding's sterling video work really reinforces the themes and tenets of Morgan's script and the production is note perfect, with a fitting sparsity and coldness.

In today's world of fake news and murky political ethics, it's good to be offered a note of hope that the tools to call powerful people to account are still present and correct.

Max Cubberley

Photo by Mark Douet



THE KINGDOM COME #3

10 March, Walkley Community Centre

You know you're at Andro & Eve's already-legendary drag king night, The Kingdom Come, when Ironman rocks up in a skirt and Justin Timberlake reminds you that 'gender is a construct'.

The Kingdom Come revels in showing the constructs of gender coming apart at the seams: Luke Warm clutching his crotch for the high notes and waxing lyrical about the size of his ego; Oedipussi riffing on being a hero (of Bonnie Tyler's kind) and singing, "Let me *tell* you what you need"; Richard Von Wild asking, "Why be a hero when you can be a god?" All of these speak not just to masculinity and the often anxious ways it shores itself up, but to its performative status and therefore its inherent instability.

The whole evening exuded a shared sense of how and why drag kings offer an important and empowering form of entertainment. Sigi Moonlight's take on Hollywood upped the ante. Dramatizing the **La La Land/Moonlight** mix-up of last year's Oscars drew attention to the roles that race and gender play in not just identity performance and construction, but in cultural power. Joey Bambino's reflections on the world of film also spoke to this. His centrality on stage as Hannibal Lector, responding to the disembodied voice of Clarice Starling, was insightful and inventive. No-one could forget the hilarious horror of what he did with Prince's 'Kiss', nor the resonance of his performance of 'Man in the Mirror'.

With vegan cake, raffle prizes, a mesmerizingly sparkly venue, beards too numerous to count (many of them Oedipussi's), and fantastic hosts and performers, none of us felt luke warm about joining in with the final song: 'I Want To Break Free'.

Samantha Holland

Oedipussi. Photo by Ndrika Anyika.



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STANDING AT THE SKY'S EDGE

Music and Lyrics by **RICHARD HAWLEY**

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From an original idea
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'Tonight the streets are ours'

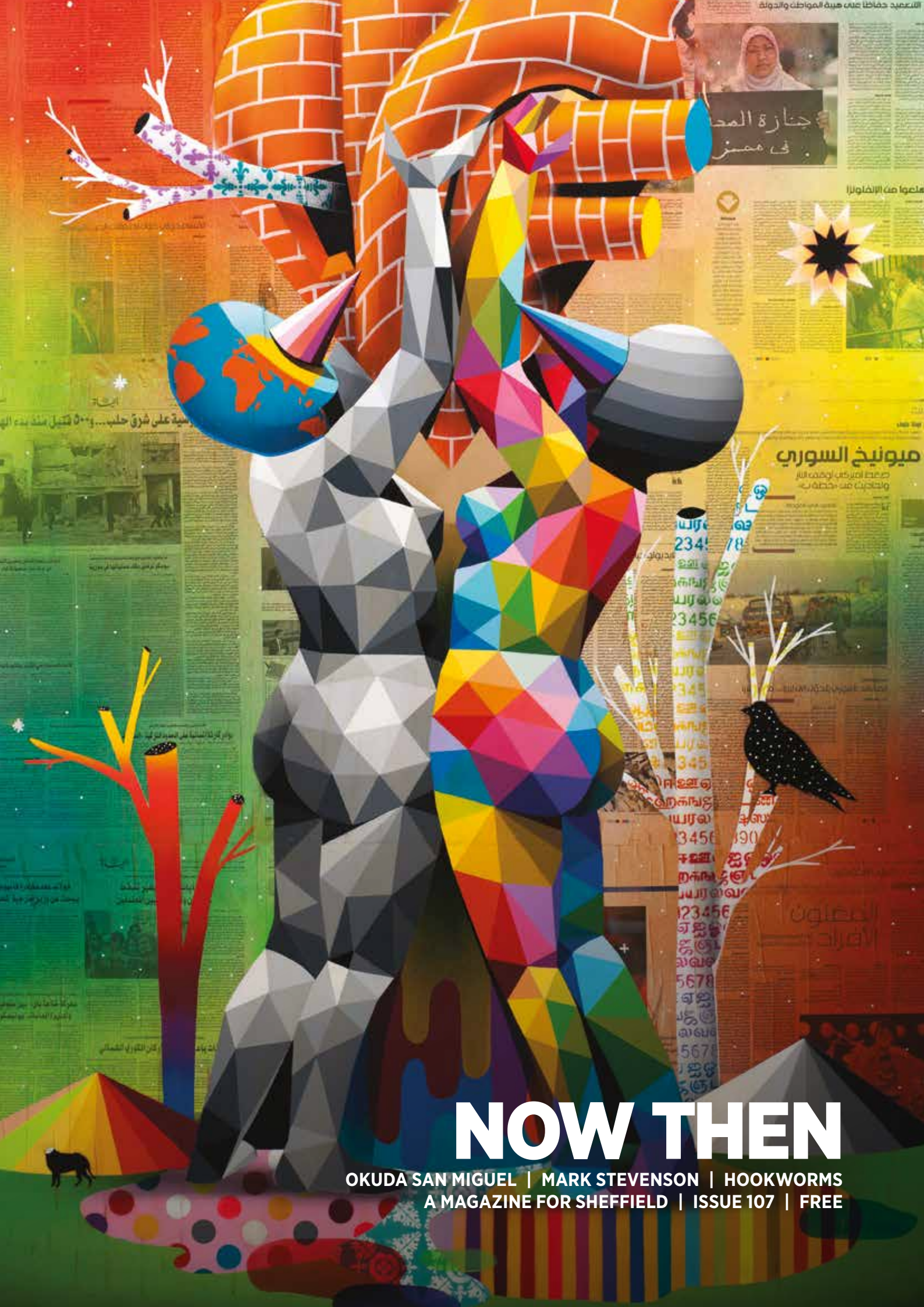
In 1961, the first residents of Park Hill were given the keys to their new homes. With music by **Richard Hawley**, **Standing at the Sky's Edge** tells their story over the next 50 years, in a heart-swelling, heart-breaking love song to Sheffield.

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FILMREEL

THE SHAPE OF WATER

Dir. Guillermo del Toro

In **The Shape of Water**, Del Toro has given us arguably his best, most satisfying work since **Pan's Labyrinth**. It's a wonderful, weird and glorious fairy tale of good versus evil, light versus dark, gods versus monsters.

Revolving around Elisa (Sally Hawkins, **Happy-Go-Lucky**) and an 'amphibian man' (Doug Jones, **Hellboy**), the story tells of their otherness and how it brings them together in the most unlikely way. She is a mute cleaner working night shifts in a dubious government experimental facility. He is a 'monster', seen as a god in his native country, where he has been captured from. Whilst cleaning in the lab where the 'merman' is held, Elisa develops a relationship with him which brings them into conflict with the real monster of the story, Richard Strickland (Michael Shannon, **Midnight Special**).

"DEL TORO'S PASSION FOR CINEMA IS CLEARLY EVIDENT"

The casting is excellent, but of particular note are Hawkins and Jones. Having no 'proper' script could trip many actors up, but they both manage to express the full gamut of human emotions through their body language and facial expressions. Jones stuns with his ability to give life to what is ostensibly a plastic suit with gills. Hawkins is mesmerising as a quirky, strong and emotional woman with a love of classic movies, music and dancing.

The pair are backed up by superb performances from Octavia Spencer (Elisa's friend, Zelda) and Richard Jenkins (Elisa's neighbour and friend, Giles), both crucial in the plot of saving the lovers and the overall narrative of otherness and acceptance.

Del Toro's passion for cinema is clearly evident in this film, with numerous Hollywood references, Fred and Ginger dance sequences, and a sumptuous colour pallet. But the true success of his efforts is that you leave with the feeling you have seen something unique. Del Toro's genius is in the balance of menace and hope, making you feel on the edge of terror whilst having faith that everything will be okay in the end.

Dawn Stilwell

JOURNEYMAN

Dir. Paddy Considine

A truly independent cinema, the Showroom works hard to bring special, often unique screenings and events to the city. As well as numerous opportunities to discuss films with filmmakers and those featured in them during each year's Doc/Fest, Q&A sessions are run all year round. We've reviewed Q&A sessions previously – most recently, the satellite Q&A following Ai Weiwei's **Human Flow** – and last month Diana Gibson attended one of the Showroom's live Q&A sessions, following a preview screening of Paddy Considine's new film, **Journeyman**.

It's a love story about a man who's been in love with his sport, his wife and his friends. The man in question, Matty Burton (Paddy Considine), is a boxer who sustains a life-changing injury. The film dramatises the fallout from that injury on him and those around him. Despite not being a fan of the sport, Diana found the film

"FUNNY, SAD AND HEARTWARMING IN DIFFERENT PARTS"

funny, sad and heartwarming in different parts, and it brought tears to her eyes at its most poignant moment.

The opening 20 minutes showcase the brutal realities of boxing with stomach-churning imagery. In the Q&As, Considine talked about his love of the sport and how he didn't want to make 'just another boxing film'. He also discussed why he chose Sheffield as its setting, referencing the feel of the city and its boxing heritage. The barbers and staff in hospital scenes are real professionals doing their day jobs. This adds realism in a way that chimes with the film's facing up to some harsh realities about boxers' lives.

See this month's listings for the next live Q&A event, following a screening of William Badgley's documentary about The Slits. The Showroom also hosts a monthly film discussion group and will continue to offer live and satellite Q&As, as well as providing other opportunities to discuss, ask questions about and otherwise experience a genuinely wide range of films.

Samantha Holland & Diana Gibson

showroomworkstation.org.uk/discussion-group



The Shape of Water (2017)

FILM LISTINGS

HOSTED BY STEPHEN CHASE

THE WORK

DIR. JAIRUS MCLEARY, GETHIN ALDOUS

Thu 12 Apr | 7pm | Regather | £7

One of the highlights of 2017's Doc/Fest, **The Work** shows three men enter Folsom Prison to experience an intense four-day group therapy retreat led by convicts, raising questions about the nature of prison reform and rehabilitation, as much as their own personal journeys.

HERE TO BE HEARD: THE STORY OF THE SLITS + Q&A

DIR. WILLIAM BADGLEY

Fri 20 Apr | 8pm | Showroom | £10

The story of one of the most original and influential bands to emerge out of the punk era, from their beginnings to the reformation of the band in 2005 and the death of singer Ari Up. Q&A with director William Badgley, and Tessa Pollitt and Palmolive of The Slits.

BLACK PANTHER

DIR. RYAN COOGLER

Sat 21 Apr | 3:30pm (hard-of-hearing) & 7:30pm

Nelson Mandela Auditorium, SU | £3/£1.50

Ahead of the awesomeness/daftness that will be **Avengers: Infinity War**, here's a chance to catch up on a film that feeds into the other plot lines, but stands firmly on its own feet, easily ranking among the best of the many superhero franchises.

GHOST STORIES

DIR. ANDY NYMAN, JEREMY DYSON

UK release: Fri 6 April

Dyson (**League of Gentlemen**) and magician/actor Nyman transfer their hit stage play to the big screen with uncanny tales of ghost sightings, featuring a cast including the ubiquitous Martin Freeman, Jill Halfpenny and Paul Whitehouse.



NOW THEN
BEDELGEUSE | JON RONSON | SAINT ETIENNE
A MAGAZINE FOR SHEFFIELD | ISSUE 74 | FREE

A FILM & A PINT

Sheffield
Doc Fest
25th
Edition
7-12
June
2018

Tickets on sale now.
More to be announced soon.



We Speak Music:
Live by Reeps One
Fri 08 June // 9.30pm
Abbeydale Picturehouse

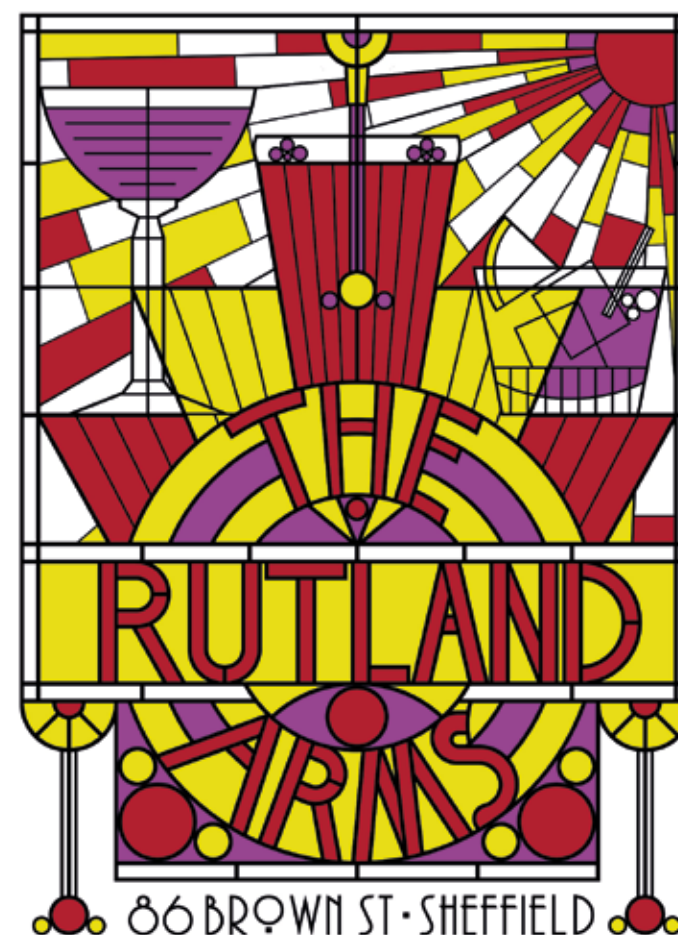


Black Mother
+ GAIKA live
Sun 10 June // 9pm
City Hall Ballroom



The Channel 4 Interview:
Guy Martin
Mon 11 June // 6pm
City Hall Ballroom

sheffdocfest.com // [@sheffdocfest](https://twitter.com/sheffdocfest) // [#sheffdocfest](https://hashtagger.com/sheffdocfest)



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BOTTLE FRIDGE • CRAFT DINNERS
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BEER GARDEN • JUKEBOX
DOG FRIENDLY
FREE TO HIRE FUNCTION ROOM

April - May 2018

516th April

*Evil Twin tap takeover alongside
food inspired by the cuisine of
New York City*

4th May

*End Of The World Party with
Russian Imperial Stout and
American IPA tap takeover alongside
food inspired by our impending doom*

12th April

*Tutored tasting of 6 different rums,
tickets £30pp*

*Find us on social media or ask at the
bar for more information.*

0114 272 9003 therutlandarms Sheffield.co.uk

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AN EVENING WITH BEZ

1 APR :: £15.00

THE LEADMILL COMEDY CLUB PRESENTS

DANE BAPTISTE

5 APR :: £12.00

LET'S EAT GRANDMA

6 APR :: £10.00 :: THIS SHOW IS AT THE PLUG

LITTLE COMETS

10 APR :: £15.00

NERINA PALLOT

11 APR :: £18.50

ASTON MERRYGOLD

13 APR :: £17.50

CODEINE SEMINAR

14 APR :: £5.00

GIRL RAY

16 APR :: £10.00

ISAAC GRACIE

17 APR :: £12.00

BRYDE

19 APR :: £6.00 :: THIS SHOW IS AT CAFE TOTEM

THE LEADMILL COMEDY CLUB PRESENTS

TOM ALLEN

24 APR :: £14.00 :: RESCHEDULED DATE

THE LEADMILL COMEDY CLUB PRESENTS

PAUL SINHA

26 APR :: £12.00

THE LEADMILL COMEDY CLUB PRESENTS

SIMON EVANS

3 MAY :: £14.00

BOY AZOOGA

4 MAY :: £6.00 :: THIS SHOW IS AT CAFE TOTEM

HIGH HAZELS

4 MAY :: £7.00

!!! (CHK CHK CHK)

8 MAY :: £13.00

PEACE

9 MAY :: £15.00

BLACK HONEY

11 MAY :: £10.00

BEANS ON TOAST

12 MAY :: £15.00 :: MATINEE & EVENING SHOW

THE LEADMILL COMEDY CLUB PRESENTS

ROBIN INCE

16 MAY :: £15.00

THE LEADMILL COMEDY CLUB PRESENTS

NATHAN CATON

23 MAY :: £12.00

THE LEADMILL COMEDY CLUB PRESENTS

SHAPPI KHORSANDI

31 MAY :: £15.00

LINDI ORTEGA

5 JUN :: £14.00

BELLY

17 JUN :: £20.00

THE WIRED

30 JUN :: £7.00

OA-SIS

AN OASIS TRIBUTE BAND :: 11 AUG :: £10.00

HACIENDA CLASSICAL

17 AUG :: £38.50 :: THIS SHOW IS AT DON VALLEY BOWL

GEORGE EZRA

18 AUG :: £34.50 :: THIS SHOW IS AT DON VALLEY BOWL

THE LEADMILL COMEDY CLUB PRESENTS

RACHEL PARRIS

14 SEP :: £12.00

MOLOTOV JUKEBOX

21 SEP :: £15.00

THE LEADMILL COMEDY CLUB PRESENTS

TANYALEE DAVIS

24 SEP :: £12.50

THE LEADMILL COMEDY CLUB PRESENTS

JAMALI MADDIX

2 OCT :: £13.00

THE LEADMILL COMEDY CLUB PRESENTS

ZOE LYONS

4 OCT :: £15.00

THE PINEAPPLE THIEF

5 OCT :: £18.00

SEA GIRLS

12 OCT :: £8.50

ASH

16 OCT :: £22.50

SHAME

18 NOV :: £13.00

#LEADMILL



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WWW.LEADMILL.CO.UK

MILTON ST SHEFFIELD ST 4JU

SAT 7TH APR - £10 ADV - 2PM *
THE HARA
 + SUPPORT
 SAT 14TH APR - £18 ADV - 7PM *#
THE QUIREBOYS
 + BLACK AGES
 THU 19TH APR - £12.50 ADV - 6.30PM *
PLANET OF ZEUS
 / LIONIZE
 + LOWDRIVE
 THU 19TH APR - £12 ADV - 6.30PM *
LIGHTYEAR
 + SMILING IVY
 SAT 21ST APR - £6 ADV - 7PM *#
FAERGROUND ACCIDENTS
 + THE MOTHER OF CROWS
 + KYOGEN
 SAT 21ST APR - £8 ADV - 7PM *#
GUNS OR ROSES
 + SOUR TUSK
 SUN 22ND APR - £5 ADV - 6.30PM *
COVE
 + PARTING GIFT
 FRI 27TH APR - £10 ADV - 6.30PM *#
WEAPON UK
 + BLUE NATION
 + CWM
 TUE 1ST MAY - £8 ADV - 6.30PM *
MC LARS
 + KOO KOO KANGA ROO
 SAT 12TH MAY - £8 ADV - 6.30PM *#
DOOMSDAY OUTLAW
 + HELL'S ADDICTION
 + RED SPEKTOR
 MON 14TH MAY - £8 ADV - 7PM *#
INK
 (FEATURING DOUGIE FROM MCFLY)
 + SUPPORT
 THU 24TH MAY - £10 ADV - 6.30PM *
BONAFIDE
 + KILLER BEES
 SAT 26TH MAY - £10 ADV - 6.30PM *
999
 + SNIDE REMARKS

FRI 1ST JUN - £20 ADV - 6.30PM *#
HARDLINE
 + DOOMSDAY OUTLAW
 + WOLF WITHIN
 SUN 3RD JUN - £8 ADV - 6.30PM *
TEQUILA MOCKINGBYRD
 + RENEGADE TWELVE
 SAT 16TH JUN - £5 ADV - 6.30PM *#
ZEITGEIST ZERO
 + SUPPORT
 FRI 22ND JUN - £9 ADV - 6.30PM *#
TRUCKER DIABLO
 + GASOLINE OUTLAWS
 + LIBERTY SLAVES
 SAT 21ST JUL - £10 ADV - 6.30PM *#
CONFLICT
 + POUND AFLESH
 SAT 28TH JUL - £10 ADV - 7PM *#
DIRT BOX DISCO
 + VOMIT
 SAT 6TH OCT - £12 ADV - 7PM *#
 ANALOGUE TRASH PRESENTS
 THE BEAT: CANCER WINTER TOUR
ISZOLOSCOPE
 + METHOD CELL
 + SIRUS
 + CEASE2XIST

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 EVERY MONDAY
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 POP ROCKS, MASSPAPERS, CHARTS, DANCE, LIBRARY, CUMM, HIP HOP, ALTERNATIVE, ANTHEMS, NEW PUNK, ROCK
 EVERY WEDNESDAY
SKOOL DISCO
 BACKWAVE, CHELSEA POP PARTY, MAYHEM
 EVERY FRIDAY
DROP
 HIP HOP, ALTERNATIVE TUNES, URBAN, ALTERNATIVE, DANCE, DANCE PARTY, UNDERGROUND ROCK
 EVERY SATURDAY
DIRTY DEEDS
 ROCK, POP, PUNK, BLAW, METAL, CLASSIC, NEW, DANCE, INDUSTRIAL, NOIR, WEIRD, RETRO CLASSICS

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 * DENOTES SHOW OPEN TO OVER 14'S

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APRIL

SUNDAY 1ST 7:30PM

**YELLOW ARCH
BIG BAND
EASTER DANCE**

£7

WEDNESDAY 4TH 2PM
**KI-AI HIFI
TEA PARTY #3**

£2 OTD

THURSDAY 5TH 8PM

**BIG SHAUN'S COW
PIE CABARET
CLUB**

FROM £15

SATURDAY 7TH 9PM

**YELLOW ARCH
PEACE IN THE
PARK FUNDRAVER**

£6 / £7

WEDNESDAY 11TH 10:30AM
CONCERTEENIES
 SWEET HARMONY

£7

FRIDAY 13TH 9PM

YA PRES.
 THE BAGHDADDIES,
 HEAVY BEAT BRASS BAND
 & NA ZDROVE DJS

£12

WEDNESDAY 18TH 10PM

**REFUGEE
RHYTHMS PRES.**
 MOVEMENTS

£3 / £4 / £5

FRIDAY 20TH 11PM

**RAVE &
RAISE X MENSAI**
 T>I, BOU B2B DUTT & MORE

£10

SATURDAY 21ST 9PM - LATE

YA PRES.
 AFROCLUSTER

£8 / £10

FRIDAY 27TH 7PM

THE DEAD SOUTH

SOLD OUT

MAY

THURSDAY 3RD 8PM

**BIG SHAUN'S COW
PIE CABARET
CLUB**

FROM £15

FRIDAY 4TH 10PM

DUBSHACK

£4 OTD

SUNDAY 6TH 9PM

YA PRES.
 DON LETTS
 (BBC RADIO 6 MUSIC)

£9 / £12

30-36 BURTON RD NEEPSSEND
 SHEFFIELD S3 8BX tel. 0114 273 0800

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD



SHEFFIELD RENEWABLES

sheffieldrenewables.org.uk

For any who haven't heard the name, here in Sheffield we've almost certainly all benefitted from the work of the good people at Sheffield Renewables. A volunteer-led social enterprise, this organisation was formed by a small group of individuals who were concerned about the impact of climate change and wanted to take practical action at a local level, and have recently celebrated their ten-year anniversary *raises a glass*.

Over the last decade, through the enthusiasm, support and commitment of their members and volunteers, the team at Sheffield Renewables have achieved an incredible amount in the face of government cuts to renewable energy programmes and reduced local investment. Since their inception back in 2007, they have raised £300,000 through local investors and developed five solar PV energy schemes across the city, which have so far generated over 400,000kwh of clean, renewable energy, saving 165 tonnes of CO2 in the process. That's enough electricity to power 132 homes or make over two million cups of tea.

In doing all of this, they have undertaken the noble endeavour of creating an annual community benefit fund, which supports local organisations like the South Yorkshire Energy Centre in alleviating fuel poverty in Sheffield, as well as other local good causes. To coin a phrase found earlier in this issue: here's to ten more years.



THE UBI LAB SHEFFIELD

theubilab.org

A universal basic income (UBI) or citizen's income is a system in which everyone in society gets a regular, unconditional payment, replacing most means-tested benefits. Inspired by a Festival of Debate event last year, a group of like-minded Sheffields embarked on the path to campaign for a UBI pilot in Sheffield. They are holding two free entry events on the evenings of 2 May and 6 June at the Quaker Meeting House as part of Festival of Debate to discuss this prospect.

UBI Lab Sheffield see the increasing gap between rich and poor as evidence that the current social contract between state and citizen is failing. Although many want to do something about this, they feel powerless to change things, leading in part to a severe democratic deficit.

To compound matters, UBI Lab Sheffield also notes that drastic changes to the job market through technological advances including automaton and AI are already on their way, which will undoubtedly have a further impact on our health and wellbeing.

A UBI has been proposed by many as a potential solution to this growing set of problems. There are pilots taking place or in development all over the world, from Scotland to South Africa. Surely the only way to find out is to test it. Why not in Sheffield?

OPEN UP SHEFFIELD

5-7, 12-13 May
openupsheffield.co.uk



For the 20th year running, Open Up Sheffield returns. One of the largest and most successful open studio events outside London, Open Up will see over 100 independent artists and craftspeople from all over South Yorkshire and North Derbyshire showcasing their art to the public, including 28 first-time participants.

Over the two weekends, there will be workshops, demonstrations and exhibitions all across Sheffield with free admission. You'll be able to meet a wide-range of artists working with everything from paints and glass to textiles and ceramics. One key location to visit is The Art House, open 11am-3pm, which will have guided tours and live demonstrations, as well as exhibitions from the studio's tutors, artists and potters.

Another must-see exhibition is by Jeremy Lawrence (Futt Futt Futt Photography), held at new vegan and vegetarian café at DINA, from 2 to 13 May. Titled **Portrait of the Artist @ DINA**, it will feature photographs of all the artists participating in this year's Open Up. A brochure with more information is available on their website.

COHESION SHEFFIELD

cohesionsheffield.co.uk



Having successfully hosted Sheffield's first cohesion conference recently, we thought it time we let our readers know about Cohesion Sheffield.

Cohesion Sheffield is an infrastructure body set up to ensure delivery of the city-wide Cohesion Strategic Framework for Action. This is an organisation with cross-sector involvement, born out of a rise in hate crime after the EU referendum.

It aims to make our city a place where everyone feels welcome and valued, where everyone is treated with dignity and respect.

Perhaps most radically, Cohesion Sheffield adopts the view that 'cohesion is not threatened by diversity, it is threatened by deprivation' - a firm footing for tackling these kinds of problems.

If individuals or organisations are interested in contributing to this great project, get in touch with Panni Loh on ploh@cohesionsheffield.co.uk.

MANIFESTO EVENTS

manifesto-events.co.uk



Headed up by Rob O'Shea and Stuart Basford, Manifesto Events have given us a wide variety of high-quality performers to go and see over the upcoming months, hosted at venues including the City Hall, the Hubs and the Greystones.

In particular, one musician to look out for is Mary Gauthier (The Hubs, 12 May), a folk singer-songwriter. Her tenth studio album, **Rifles and Rosary Beads**, was co-written with American veterans from Iraq and Afghanistan or their bereaved families, and has since received universal praise.

Laura Veirs is another singer-songwriter performing in what will be one of only three UK concerts (The Hubs, 2 June). After the success of the **case/lang/veirs** project, she's touring her newest album, **The Lookout** (reviewed in this month's music section).

Other gigs will include BBC Folk Singer of the Year, Kris Drever (15 April), world-renowned blues artist, Eric Bibb (City Hall, 22 April), and The Soft Boys founder, Robyn Hitchcock (The Hubs, 25 May), along with many others. Full listings are available on the Manifesto website.

FOLK FOREST 2018

21-22 July, Endcliffe Park
thefolkforest.net



Formerly part of Tramlines, 2018 is the year that Regather's Folk Forest at Endcliffe Park strikes out on its own, so we wanted to give you a heads up in good time about this marvellous mass of music, market stalls, workshops and family-friendly fun.

This year's music programme reads like a who's who of acts we've interviewed in Now Then, so clearly the team at Regather have good taste. In particular, Portico Quartet, Sam Amidon and John Smith are worth the cover price (£30 adults, £15 children, £70 family of four, if you're asking), but the Sheffield Beatles Project and Before Breakfast also come highly recommended.

Besides music, there is quality food and drink, including Regather's own craft beer range, heritage craft workshops, including blacksmithing, carving and clay sculpture, and t-shirt making, games and 'Concerteenies' music performance for the young ones.

Tickets are on sale now, so get 'em while they're hot.

SMOKE WITHOUT FIRE

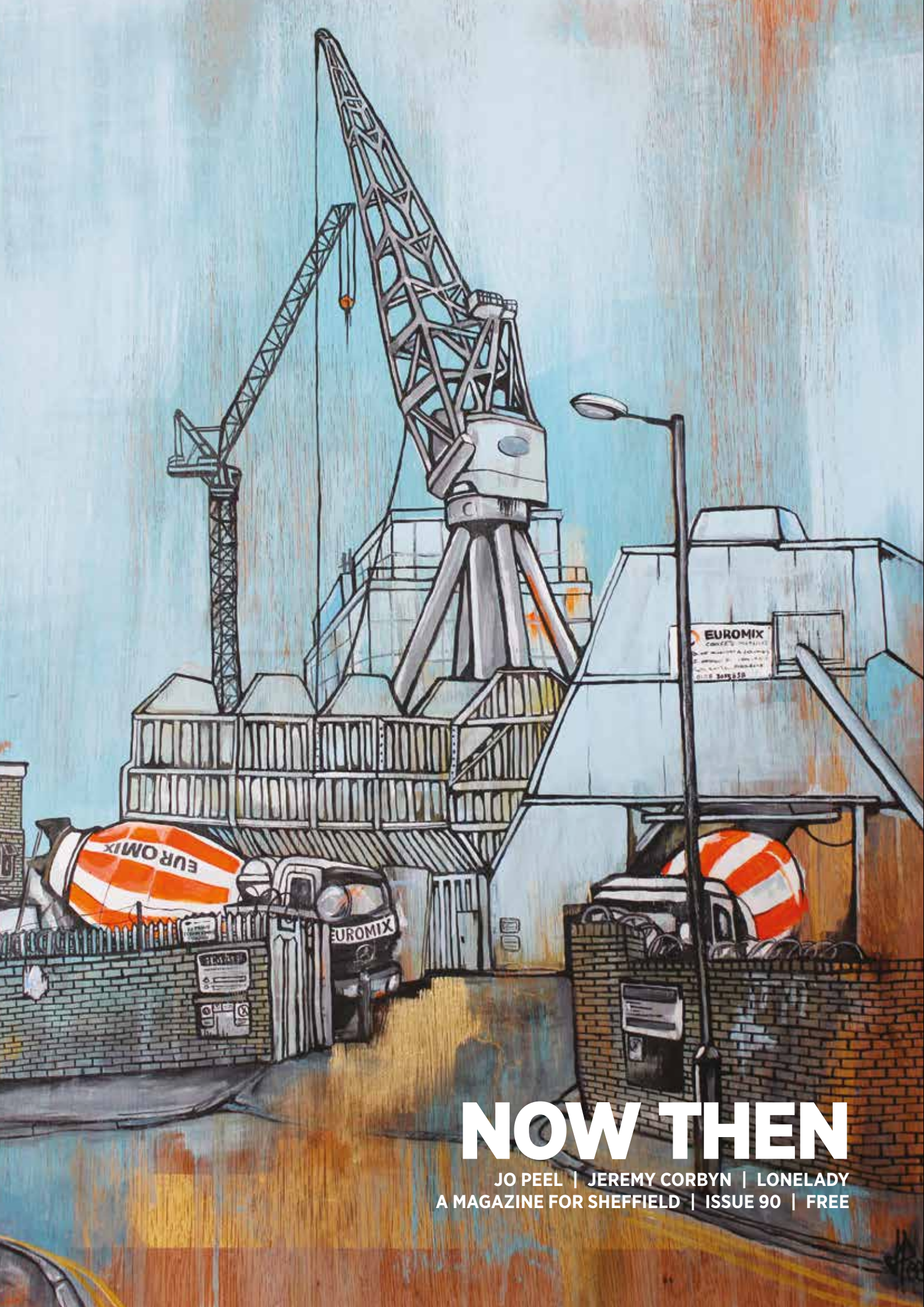


Mirage Vape Stores –
Celebrating 10 years
helping the people of
Sheffield to quit



NOW THEN

NEMO'S | LEGAL HIGHS | LOOPS HAUNT
A MAGAZINE FOR SHEFFIELD | ISSUE 72 | FREE



NOW THEN

JO PEEL | JEREMY CORBYN | LONELADY
A MAGAZINE FOR SHEFFIELD | ISSUE 90 | FREE

TO THE BRIGHT

HERE'S TO THE BRAVE, THE INNOVATORS, THE UP & COMING AND THE MAVERICKS; THOSE WHO FOLLOW AND LIVE BY THEIR DREAMS, BRINGING SOMETHING NEW TO THIS FAIR CITY.

PROVING THAT NEW BLOOD CONTINUES TO FLOW INTO INDEPENDENT TRADE IN SHEFFIELD, THESE SUPPORTERS OF NOW THEN HAVE ALL STARTED UP IN THE LAST 12 MONTHS. SEEK THEM OUT.

THEY DESERVE YOUR SUPPORT.

SOUTH STREET KITCHEN

New independent cafe in Park Hill. Join us for great coffee, Middle Eastern inspired food with a selection of wines and northern craft beers.

southstreetkitchen.org



To celebrate all things 'birthday' we would like to offer any child with a birthday in April 2018 a free entry in their birthday week (ID required).

medievalmayhem.co.uk



Modern & Classical Barbering. Follow us on Facebook & Instagram.

pearsonandearlsbarbershop.co.uk



A relaxed and welcoming not-for-profit cafe in Crookes. Serving vegetarian and vegan food, daily specials and homemade treats.

danacafe.co.uk



Theatre Deli expands opportunities for people to make and experience art by taking over empty buildings, using them to provide the space and resources to develop and share in art & performance.

theatredeli.co.uk



A friendly local company offering fencing, decking, landscaping and structures. Specialising in reclaimed, alternative and sustainable materials.

fencescapes.co.uk



We are Sheffield's first board game cafe, offering craft beer, great food and a library of over 300 board games. We're here to help everyone have fun through food, drink and play.

treehousesheffield.com



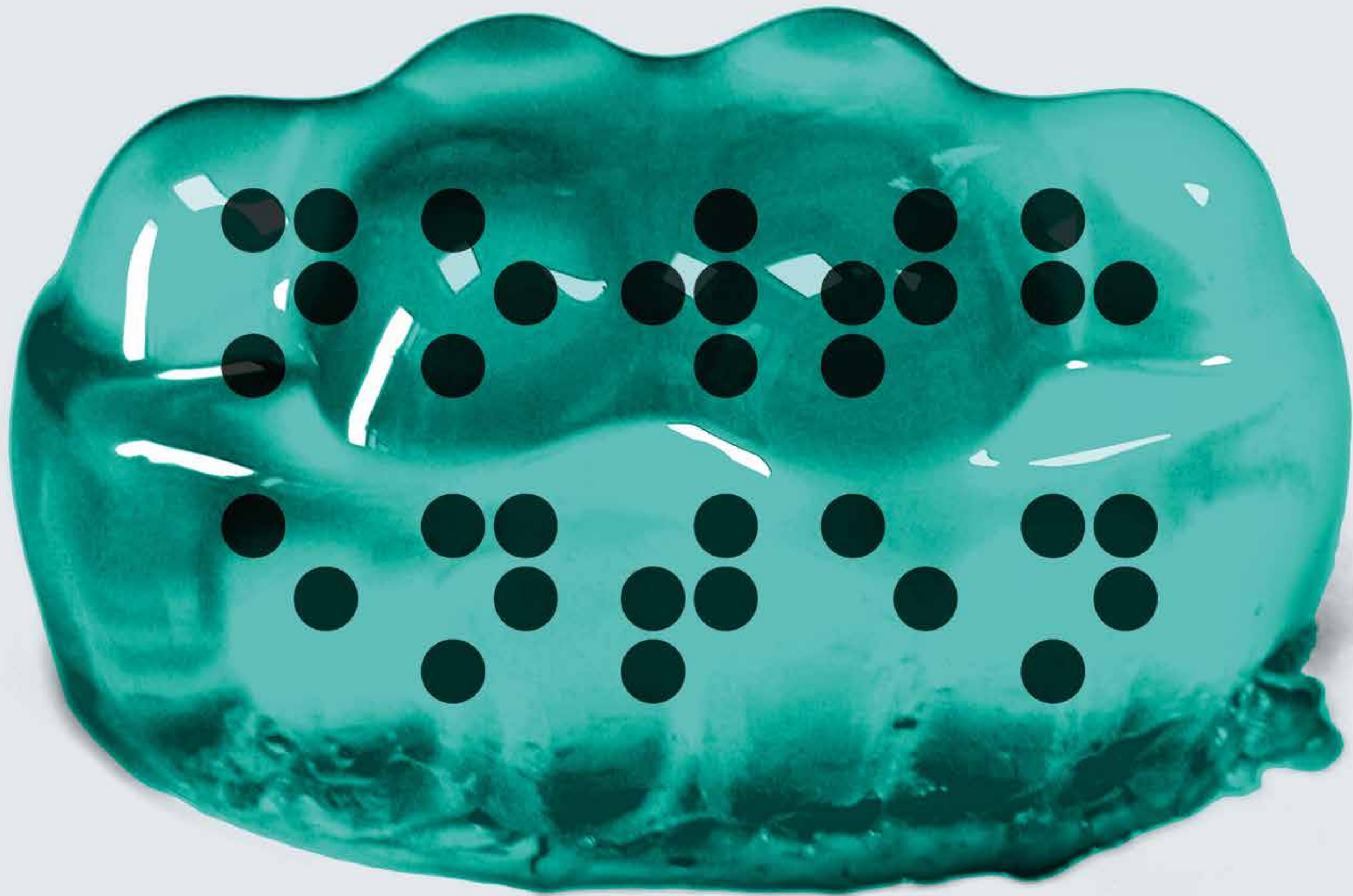
Miss Samantha's Vintage is a one of a kind shop in Sheffield, selling vintage reproduction clothing, cosmetics, accessories and shoes. Hope to see you soon in my brand new shop - love Sam x

misssamanthasvintage.co.uk



Home of the Open-Faced Sandwich, Smorgas is a new cafe concept bringing a flare of Scandinavian style to Sheffield.

smorgas.co



HEALTH, LIFESTYLE & THIRD SECTOR

COHESION SHEFFIELD, S1
EYEE, S1
VOLUNTARY ACTION SHEFFIELD, S1
ROUNABOUT, S1
SHEFFIELD FUTURES, S1
CATHEDRAL ARCHER PROJECT, S1
MANOR & CASTLE, S2
REACH HOMES, S2
SHEFFIELD RENEWABLES, S2
MIEVEAL MAYHEM, S3
PEARSON & EARL'S, S3
ZEST, S6
BANNERDALE OSTEOPATHS, S7
HEELEY TRUST, S8
ST LUKES, S11

NIGHTS OUT & EVENTS

FESTIVAL OF DEBATE, S1
DOC/FEST, S1
MIGRATION MATTERS FESTIVAL, S1
OPEN UP SHEFFIELD, S1
SHEFFIELD FOOD FESTIVAL, S1
MANIFESTO EVENTS, S1
SHEFFIELD MUSEUMS, S1
SHEFFIELD THEATRES, S1
FILM UNIT, S1
LEADMILL, S1
CITY HALL, S1
CORPORATION, S1
SHEFFIELD STUDENTS' UNION, S1
THEATRE DELI, S1
YELLOW ARCH STUDIOS, S3
ABBEYDALE PICTURE HOUSE, S7
TICKETS FOR GOOD, S7
TAPTON HALL, S10

RESTAURANTS, CAFES & TAKEAWAYS

FOUNDRY COFFEE, S1
SOUTH STREET KITCHEN, S2
HARLAND CAFE, S2
SMORGAS, S10
BUTCHER & CATCH, S10
DANA CAFE, S10
TWO STEPS FISHERIES, S11
OTTO'S RESTAURANT, S11
STREET FOOD CHEF, S11
PORTER PIZZA, S11
MADE BY JONTY, S11
POM KITCHEN, S11
SEBASTIAN'S, S11

SUPPORT PASSION, CHARACTER & UNIQUENESS

BUY LOCAL

WITH SHEFFIELD'S INDEPENDENT TRADERS

STUDIOS, GALLERIES, WORKSPACES & SERVICES

ART HOUSE, S1
UNION ST, S1
YELLOW ARCH STUDIOS, S3
EVOLUTION PRINT, S4
CUPOLA GALLERY, S6
OUR FAVOURITE PLACES, S6
MONTH OF SUNDAYS, S11
DORE GARDEN OFFICES, S17
FENCESCAPES

PUBS, BARS & BREWERIES

DEVONSHIRE CAT, S1
PUBLIC, S1
RED DEER, S1
RUTLAND ARMS, S1
TREEHOUSE BOARD GAME CAFE, S2
ABBEYDALE BREWERY, S7
THE RISING SUN, S10

FOOD & DRINK

LOCKSLEY DISTILLING CO, S2
TURNER'S CRAFT BEER BOTTLE
SHOP, S7
BEANIES, S10
JH MANN FISHMONGERS, S11
RONEYS BUTCHERS, S11
PORTER BROOK DELI, S11
STARMORE BOSS, S11
SEVEN HILLS BAKERY, S11

SHOPPING

BID, S1
MIRAGE VAPE STORES, S1
ANKLEBREKA RECORDS, S2
MISS SAM'S VINTAGE, S6
LEMBAS, S8
BEANIES, S10
GOOD TASTE, S10
PORTER BOOKSHOP, S11
SOLO GALLERY, S11
FRONT RUNNER, S11
ATI MIELE, S11



**PLEASE MENTION NOW THEN WHEN VISITING OUR TRADERS.
THANKS FOR READING.**